

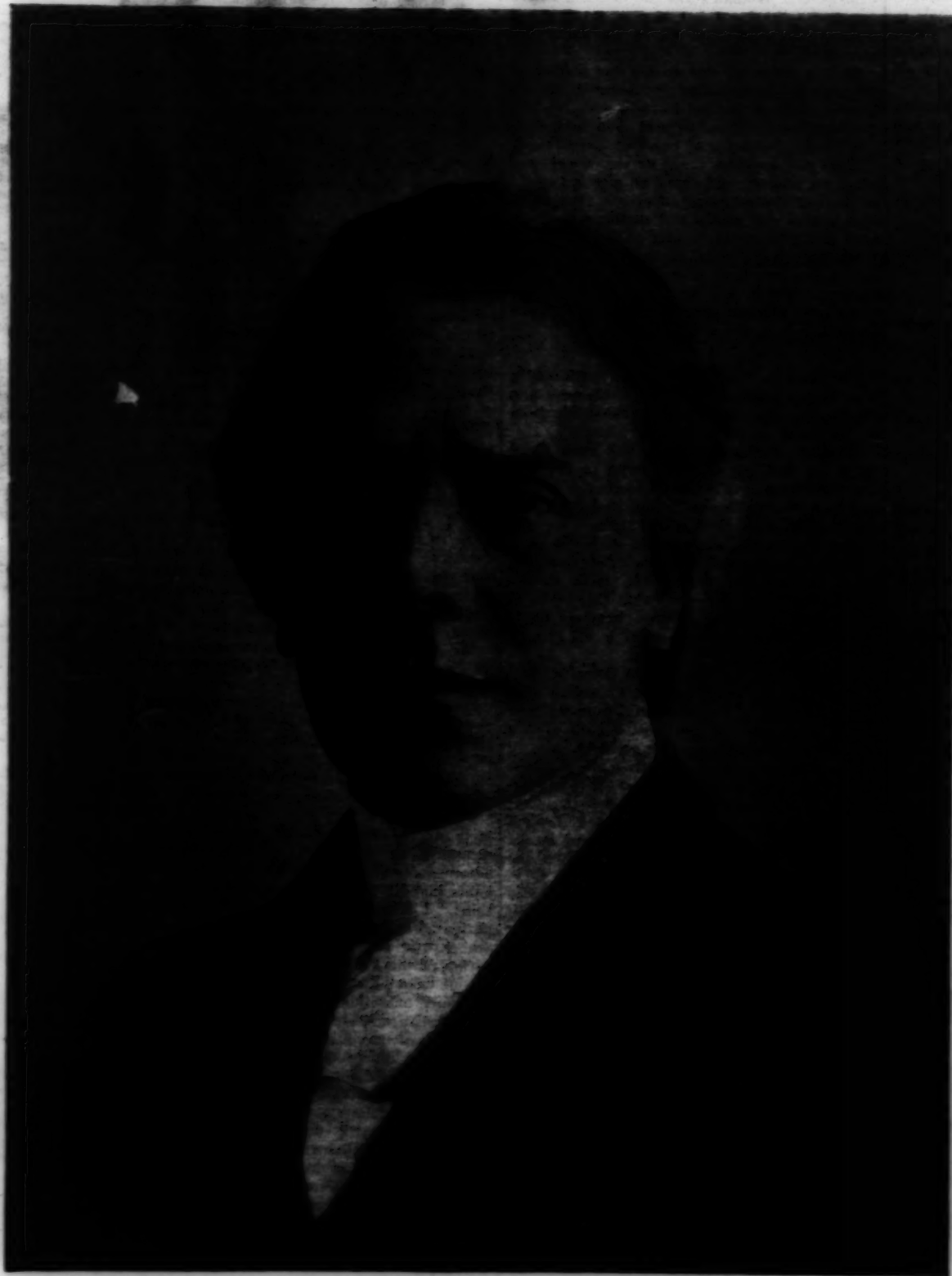
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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E. S. WILLARD.



you always, through cheerless days in winter. Which reminds me that I heard a man down at Long Branch suggest to another the other evening:

"I tell you what let's do. Let's go down to the Park and have dinner."

"Oh, I can't afford it. I'm going to the Buffalo Exposition next week."

But fancy one of those dinners de luxe:

Steamed Cherry Brandy.
Snapper Soup. Flashed Soft Crabs.
Chicken Maryland, old-fashioned gravy.
Hot Biscuits and Corn Bread.
Sirloin Steak on plunk (sawdust).
Baked Potatoes. Stuffed Tomatoes.
Broiled Spring Duckling. New Puss and Waffles.
Farm Salad. Special Cheese in pots.

At Pleasure Bay a tobacco manufacturer or seller or drummer or something was talking about the new cigarette that is advertised by a picture of Bonnie Maginn, which picture, however, does not bear her name on the funny posters.

"It's helped her a lot," said one of the group to the tobacco man, who tried to look like a philanthropist.

"Oh, those things always help," said he. "Take the Lillian Russell cigar. See how it's helped her!"

Mrs. Gertrude Andrews presided over the Professional Woman's League meeting yesterday and carried out her idea of making it a Nature Day—informal as to its chats and procedure.

It is a splendid idea to get the women of the various professions represented in the League close to Mother Nature, who, as Mrs. Andrews says, "have us and then turned us over to the incubator of crowded civilization."

It is the greatest tonic in the world, and what we women need above all else is to take to the tall timber every once in a year away from gowns and gloves and smallness of all sorts and give ourselves over to the woods.

We can learn a lot from their vastness, their solemnity, their silence. Above all their silence! When you hear the voice of the forest even whisper, just listen and you'll learn something from its murmurings.

The Matinee Girl's daily mail continues to keep her in touch with many of the joys and the sorrows that brighten and cloud life from its beginning to its end.

What a medley of smiles and tears it is from the first one in the cradle to the last sigh! Sometimes it comes all storm and stress, and then the sun shines through and all is glad and hopeful and worth while again.

But during the times when sorrow's hand touches our own and leads us away from the sunshine into the shadow to walk awhile through paths so overgrown that they seem to reach only into more sadness, hopeless darkness, how dreary and cheerless it all gets to be!

The Matinee Girl had in her morning mail a week ago a letter from a Canadian city written by one of the successful younger men of the stage who had just lost a baby girl in a most sad and heartrending accident.

The little one was leaning from the window, waiting a letter from her father, who was on the road with his company. It was the postman's hour, and his whistle sounded through the street, and the little one clambered to the window to wait for the letter, in which she was always remembered.

Then some sudden excitement or noise startled her. She lost her balance and fell to the pavement below. Life was gone from the little body when it was carried up to the stricken mother, and the news sent to the father, who was playing at Windsor.

He wrote me with a heart overful with grief in that awful, hopeless mood when the very sunshine seems a mockery and the laughter of happy people grates on the nerves until they quiver in agony.

There is hardly a more heartrending sorrow to experience than the death of a little child that has passed through babyhood to that wonderful, interesting stage of wakening interest in the mysteries of nature and of life.

The affection, the intelligence, the character of the child in developing just as the face is taking on its form and the curls their gold and the eyes are deepening with expression.

When one watches by the bedside of a loved little one with the heart torn with anxiety and suspense that only ends in death it leaves a seared wound that years can only heal.

When death comes in this other tragic way, crushing the young life and the baby form, it is a terrible blow that must make one look up at the sky with an awful feeling of unbelief, a tortured insubmission to the cup that is offered for trembling lips to take.

There is no situation harder to understand and to bear than this, it would seem to the sufferers. But there is always one blessed thing that no human heart cannot fail to feel—the voice, the hand, the thought of sympathy.

Somewhat, it eases the burden and stills the

pain and brings tears that even when they fall upon a little grave like this, must bring relief to bereaved ones.

And to those friends of mine who have written of their crushing sorrow the Matinee Girl sends heart-felt sympathy and hope and the thought that the sufferings of life are its discipline, to be bravely borne in the battlefield of life, that sometimes seems so much more cruel in its inflictions than actual warfare.

And from every one who reads here of this actor's loss I know a thought of sympathy and kindness will go out to the hearts of those who weep over that little grave.

One is never afraid of calling on members of the dramatic profession for sympathy. Their hearts are always ready to respond to a human note of suffering. And that is why I always think that while as a people they are not given to wordy goodness or pious slanging, they carry about with them a sort of invisible sympathy that never comes in its glorious hominess to the stars.

THE MATINEE GIRL.

MR. CLAPP'S REMINISCENCES.

In the August number of *The Atlantic Monthly* appears the first installment of Henry Austin Clapp's "Reminiscences of a Dramatic Critic." Three more installments are to follow, and if all are as entertaining and as charmingly written as the first, the "reminiscences" will surely find an honored place in libraries of dramatic literature. By his writings in the *Boston Advertiser*, covering a period of thirty years, Mr. Clapp is well known to and much admired by the members of the profession. His opinions are held in high esteem, and the player who is praised by him is prone to preserve the criticism among his dearest treasures. On the other hand, Mr. Clapp's adverse criticisms are couched in such kindly terms that he would be a stupid actor indeed who would feel aggrieved at them.

Of the members of his own craft Mr. Clapp writes: "I have known many critics, and of the entire number have known but one whom I believed capable of corruption in his high office. They were, and are, as square a set of men as ever lived. But some of them were hampered and handicapped by their employers, and came short of rendering the best service to the public because of counting-room pressure in favor of liberally advertising theatres, or against theatres whose patronage was less valuable."

After writing at some length of the qualities and the training that the ideal critic must possess, Mr. Clapp expresses a rarely voiced but widely believed opinion upon the comparative weakness of published dramatic criticism. He writes: "I must . . . confess that a large majority of all the persons who read the daily journals have not the faintest notion of comparing or distinguishing the values of various commentaries. The great body of patrons of the theatre are, indeed, alike indifferent and, directly, impervious to criticism of any sort; they swarm into the playhouses with an indiscriminating eagerness of desire, which seems as masterful as the blind instinct that compels the migration of schools of fish."

The judicious reminder—absolutely large in number, though comparatively few—constitute the body to which the critic appeals, and through which, by processes of slow filtration, he may hope to make some indirect impression for good upon the vast mass of humanity that fills the theatres.

Mr. Clapp acknowledges some mistakes that he was led into making by his over-enthusiasm in his early days. All who know his writings will feel sure that those early mistakes were not grave ones, and that they need no explanation. But it is nevertheless a fine thing, and characteristic of Mr. Clapp, that now, having an opportunity, he makes amends for the small offences that he believes he was guilty of a quarter of a century ago. He writes particularly of the inadvisability of reiteration in disapproving the work of stock company actors—of which error, in his novitiate, he holds himself guilty. He writes in regard to this: "I look back and admire the dignified, patient silence in which these players, with scarcely an exception, bore a frequent application of the lash at the hands of many writers, of whom I was one. Inevitable fault-finder, just or unjust, is seldom good for anybody, because it either sets up in its victim a condition of nervous irritability, which defeats or impedes improvement, or produces in him a calloused or defiant indifference."

Aside from his valuable expressions of opinion upon various matters connected with the theatre and with dramatic criticism, Mr. Clapp writes delightfully of the plays and playhouses popular in Boston shortly after the Civil War. The only fault that the average reader will find with "The Reminiscences of a Dramatic Critic" is that the critic writes too briefly of days and plays about which he knows a great deal. He could readily write entertaining pages upon matters that he discusses in paragraphs.

THALL AND KENNEDY'S PLANS.

Thall and Kennedy are preparing to send out their two successful attractions, *A Stranger in a Strange Land* and *Yon Yonson*, in handsomer fashion this season than ever before. They have engaged particularly strong companies for both plays. An entire new scenic equipment for *Yon Yonson* is being painted by D. Frank Dodge, of the Herald Square Theatre studio, which will be far more elaborate than the old. Both companies will open early in August and their tours will include all of the principal cities between New York and San Francisco.

GOSSIP OF THE TOWN.



Photo. by Chas. M. Noble, Toronto, Ont.

Douglas Paterson, pictured above, recently closed a successful season with the James-Kidder company. He has long been identified with character and comedy roles. His work as Polonius, the First Gravedigger, Peter, and Snout the Tinker has won him much favorable comment, but his greatest artistic success has been as Captain Hawtree in *Caste*. Mr. Paterson is under engagement for next season to Shipman Brothers to play Howard Pembroke in *Pudd'nhead Wilson*.

Charles C. Bartling arrived from Halifax on Tuesday, after a season with the Gilbert and Allen company, and was immediately engaged by Henry Myers for Lord Cumberland, the leading role in *A Guilty Mother*. Mr. Bartling left on Wednesday for a month's visit with his family in Massachusetts.

Fred G. Andrews and Mrs. Andrews, well known by professional people through their long connection with Hotel Andrews, Brooklyn, now torn down to make room for the new East River Bridge, have been spending the heated term at their summer home, Hollow Farm, Brimfield, Mass. Mr. and Mrs. Andrews have signed contracts with Cora Payton for the coming season. Mrs. Andrews to edit *The Payton Herald* and attend to the press work of Mr. Payton's Brooklyn Theatre, and Mr. Andrews to be connected with the business department of this manager's numerous enterprises.

Knut Ericson, the Swedish dialect actor, has been engaged by Thall and Kennedy to play the title-role in *Yon Yonson* this season.

Bentrice Norman has been re-engaged by Thall and Kennedy to play the leading role in *Yon Yonson*, in which character she has appeared successfully through several seasons past.

Clyde Fitch and Sadie Martinot have disposed of the English rights of *The Marriage Game* to Lottie Vonne.

Dorothy Duffron has returned from California, where she has played San Francisco and Los Angeles. She also visited for two weeks at Santa Catalina and Santa Monica Islands.

Are You a Mason? will be produced at the Apollo Theatre, London, Aug. 28. Paul Arthur will have the role taken here by Leo Dietrichstein.

Henry W. Savage has bought *The Sultan of Sulu*, an opera of which George Ade is the librettist.

William H. Borwald has been playing with the Katherine Rober company, at the Empire Theatre, Providence, under special engagement.

Virginia Knight Logan, who has played the leading character part with Barney Ferguson the past two seasons, will be featured with him this year, doing her operatic singing specialty.

Ada Woodhill, recently leading woman with Williamson and Musgrove, George Rignold and Walter Bentley, in Australia, is in New York and intends remaining in America the coming season.

George H. Summers and the Sherman Stock company are said to have presented at Brantford, Ont., week of July 8, *The Golden Giant Mine* under the title of *The Gambler's Wife*, and Lywood under the title of *My Old Kentucky Home*.

Florence Hawkins, who has been stopping at Lake Minnetonka this summer, left for Detroit Aug. 1 to attend the rehearsals of *The Head Waiters*.

Minnie B. Lane has returned to New York after spending June and July yachting on the Great Lakes.

Joseph Arthur and Augustus Fiton have secured the right to dramatize the novels of the late E. P. Roe. They are now making a play from "He Fell in Love With His Wife."

Mabel Power, who went to London with *The Girl from Up There*, was married to Sidney Scarrett in this city recently.

James K. Hackett and his company began rehearsals of *Don Cesar's Return* at Wallick's Aug. 1.

Mrs. McKee Rankin arrived from London last week to begin rehearsals with Sadie Martinot in *The Marriage Game*.

Hobart Chatfield-Chatfield Taylor is reported to have declared in Chicago last week that *In Society*, a play credited to Euggles S. Higgins and produced by the Kennedy Players at Livermore Falls, Me., July 5, is a plagiarism of "The Idle Boy," that Mr. Taylor wrote in collaboration with Reginald de Koven.

Colonel Robert J. Northam, partner of Harry Wyatt in the theatrical business in Los Angeles, Cal., was married on July 23, at San Jose, to Lottie Keyll Stoney.

Clare Greet, the English actress, combines business with art by managing a typewriting office, of which she is the proprietress, when she is not playing or rehearsing.

Lottie Hicks has returned to New York from her home in Alabama and is now preparing for her fall engagement.

I heard a friend of mine was in town the other day and swooped in to see her, thinking it was only one of the times she had come in for the purchase of some more joyous dolls to carry her through the summer at some of the gay resorts. She's one of those high steppers in the vicinity of whom things are doing all the time.

I found her in a ninety-nine-cent blouse and a palm leaf fan sitting on the fire-escape of her flat looking over the great city.

I had to ask direct questions. Besides, in a case like this, one has only to wait and you get it all. I asked her if she had guffed much, and was she going to take up tennis?

"Guffing is town isn't so bad, after all!" she said. "I have a hammock in the dining-room, and when the bamboo curtains rattle it is quite like a forest."

"Huh!" I said.

"Then there's a bar of sand in the bathroom."

"Indeed!" I said.

"Haven't you ever had one?" she said in surprise.

"No, I have had rock salt, but it isn't all it's cracked up to be."

"I don't mean that. I mean sand to walk in when you've had your bath."

"Huh!"

"You just have a box of sand and, when you step out of your bath, you step in it and walk around."

"How, in a circle?"

"Just walk—or move your feet as though you were walking—it is the same thing."

"What for?"

"It's just the same as the seashore, don't you see?"

"When did it happen?"

Then she explained that she had to stay in town to pay a cab bill.

"What luxuriousness!" I exclaimed.

"No, you see the doctor prescribed it."

"Cure?"

"Horseback riding. But I thought horse-riding was the next best."

"I see."

"So one day I saw a disreputable-looking, old, broken-down cab with a knock-kneed horse and a tough driver standing outside a stable in my vicinity, and I engaged it."

"Why?"

"It looked cheap, in the first place; then it had started to rain and I had a friend with me. So I engaged it. The man charged it—and it all seemed so easy—so I went on, and on, and on."

"Yes?"

"The horse had a sort of rag-time gait, and held its head away over toward the curb-stone. It fell down every time he turned a corner, and the springs rasped against the bottom of the cab and made the soles of my feet tingle."

"It must have been odd."

"It was. It rocked as it went along, and I thought it was just as good as a sea voyage. If it only had had a sail it would have gone a great deal better, in fact."

"Sort of Stockton idea?"

"Yes. Well, then the bill came in! Everything was charged just as though it had been a Waldorf cab. Every time I stopped for a postage stamp they called it 'shopping and visiting.' What would you do?"

"I'd be ashamed to tell you," I said.

But it's a fact in this world that you'll never find anything cheap and good at the same time. You may put that down as an axiom. Cheap and ugly always. Cheap and good, never!

That's why I respect the dinners at the Rose-Fenton farm so much. You may have to swim over the lake to get home after you have acquired one of those repasts, as the man who runs the boats is very cheery, but you have a beautiful memory that will linger with

RECOLLECTIONS OF ROSE EYTINGE.

An Engagement at Reno—An Indian Janitor—An Enterprising Armande.

(L. H. Smith, Specialist.)

On one of my Western pilgrimages I received an urgent letter from the proprietor of the theatre in Reno to stop a few days in that town and give a performance. As I had passed through the town several times I did not feel any special inclination to accept this proposition, for a more unpromising spot for any form of art to flourish could not well be imagined.

It was an arid, sandy plain, walled in by mountains; treeless, shrubless. The white heat of the sun beating down upon the white sand. Dotted about at irregular distances were unsightly little one-story buildings that looked as if their projectors had begun to erect them, but, on taking time to look about them and observe their environments, had fled in horror and in haste lest some impelling influence should induce them to stop and occupy them.

Straight through this strip of plain ran the iron lines of rail, flanked by a rude platform and the various sheds pertaining to the business of the railroad, and on a line with it and close to the track, as if ingeniously arranged so that the sad sojourner, who might by adverse circumstances be compelled to stop in it, and in order that he might not be spared a single clang of the bell or a single toot-toot of the whistle, or his throat and eyes lose a grain of dust and smoke and cinders, stood the "hotel."

This had grown to the dignity of two stories. It was a staring-white, square, wooden shed, with innumerable shutterless windows piercing it on every side. Nothing could be more unpromising of rest or comfort than the exterior of this building presented, unless it was a visit to its interior.

Of anything in the slightest degree like a theatre, or hall, or lyceum, or of anything that held out hopes of entertainment, or intellectual relaxation in any form, there was nothing visible.

With this picture fixed in my mental vision I hesitated to close with the offer of a brief engagement at Reno. But in the end greed prevailed. I believe the terms I asked were the entire receipts and my fare out of the town, or something just about as reasonable.

I forget where my supporting company was to come from, but, as I recollect their work, they ought to have been returned to the spot from whence they came, and never to have been permitted to leave it.

Well, I went to Reno to play one night. The first thing to do was to see the theatre. I went forth in search of it. It was promptly pointed out to me. It was a long, narrow, unpainted wooden barn with a wide, double-door at one end, and another barn tacked on at right angles at the other; the first was the auditorium, the second the stage.

When I first saw this structure it was bare and empty—empty, that is, save for an odor. Oh! such an odor. The combined essences of Cologne—I mean the town, not the perfume!—the hay of Naples, the Roman Ghetto, the—the—any, any malodorous spot that can be remembered or imagined fails to convey the faintest whiff of what that odor was.

After the first overpowering moment, when, I confess, I fled before it, I pursued my investigation with the spirit of the explorer and the pioneer, determined to pursue that odor to its source; for I knew that it and I could not both occupy that temple of art at the same time.

By this time I found myself surrounded by a goodly escort of small boys, a sort of detachment of camp-followers. I called loudly for the man in charge, the janitor. A chorus of voices came to my rescue; they knew him, they would find him. Meantime we penetrated deeper and deeper into the building, approaching steadily the odor and being guided by it.

At the end of the auditorium we encountered three or four steps. These led up to the stage, our escort swarming up with us. Suddenly the air was rent with cries of triumph. The janitor was found. And when we found the janitor we at the same time found the source of the odor.

The odorous guardian of this temple of the arts was a noble red man. He was seated in a large, comfortable, leather-covered arm-chair, looking, with its air of civilization, as incongruous to its surroundings as its occupant did to it.

My first act was to take steps to procure the removal of the janitor and his surroundings, which consisted of numerous tin cans—all empty—a high hat, much dilapidated, a pair of moccasins, a feather-duster that might have been intended to serve on festive occasions for a head-dress, and various other mysterious articles, which, perhaps, were important details of a warrior's wardrobe. But his removal from his post, which he was vigorously guarding when we rudely interrupted him in the onerous discharge of his duty, was no easy matter.

My self-appointed body-guard sallied forth into the town and in a very short time returned, reinforced by a committee of prominent citizens; and it required much eloquence on their part, not wholly dissociated from more active measures, as blowing a horn in his ear, pulling his arm-chair from under him, and playing upon him other joyous pranks intended to suggest to him the expediency of a change of base.

But the most efficacious method was hit upon when every available door and window in the place was thrown open and admitted floods of glorious sunshine and breaths of balmy air. At the first breath of air that struck him he opened his eyes, shrank away



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THE MATINEE GIRL.

This is the Maid—the Damsel Fair,
With Candy and a Shape,
Who weeps the saltiest of tears,
At every Hero's Scrape.

She buys his Photos by the Score,
And worships all his Charms;
She's jealous of the Leading Dame,
Who falls into his Arms.

—A. T. Cross.

from it, grunted his disapproval of such heroic measures, and, on looking about him and finding himself exposed on every hand to fresh air and sunshine, he reluctantly took his departure, followed by an enthusiastic, if not sympathetic, train of followers bearing his belongings.

The next step was to examine the dressing-rooms. At one end of the barn which represented the theatre there was a door on which was scrawled "Star." This, on examination, proved to be fully occupied; one half by coal heaped up on the floor, the other by heaped up cans of coal-oil.

I think the most impartial and easily pleased jury would have decided that these arrangements were not calculated to increase dramatic ardor.

But when the auditorium was swept and sprinkled with clean sand and filled with a gradually ascending forest of trestles, on which were extended foot-wide planks, and was lighted by clean coal-oil lamps, it looked very differently. When it is taken into consideration that every foot of these foot-wide planks brought into the treasury three dollars, its crudities were not so painful to the senses.

For the dressing-rooms brooms and buckets of water, a vigorous scrubbing and judicious distribution of bolts of unbleached muslin did wonders for them. And so at last the night of performance arrived. The play, selected by popular choice, was *Camille*. Of the performance, the scenes, the properties, the costumes, no amount of description would do justice to all or any one of them.

The supper-table was a study at once of simplicity of detail and ingenuity of resource. The *epervier* of fruit which decorated its center consisted of an old straw hat, inverted, and containing three withered apples; the glasses from which we were supposed to quaff champagne were two thick tumblers of unequal size and one thick coffee-cup with a broken handle.

Of my Armande to say that he was absolutely ignorant of the lines of his part is to but faintly express his shortcomings. It was not so much what he did not say that was so painful as what he did say. And he was entirely and airily satisfied with himself and his efforts.

Realizing the situation, and being anxious to keep the performance somewhere within the lines of the story, I adopted a desperate course. As he stood, regarding me with a smirk of senile self-sufficiency, I would say, "Ah, Armande, I know what you would say, and would then speak such of his lines as were necessary to make it possible for Camille

to reply, and I would proceed with my own part.

This action of mine produced an unexpected effect upon him. At first he was surprised, then bewildered, then angry. Turning fiercely upon me, he exclaimed, "Cum-mille, you ain't worth no man's love. I'll leave you forever," and rushed for the center door to effect an exit. But I was too quick for him. I caught his coat-tails just as they were disappearing, and, bringing him back upon the stage, I cried in tones of anguish, "Armande! you shall not leave me thus!" And, clinging to him, I held him on the stage by main force till I managed to bring the curtain down.

The local paper, I remember, called especial attention to the extremely life-like and vigorous acting of this scene. ROSE EYTINGE.

RUSSELL IN INDIA.

Edmund Russell, the Shakespearean actor, reader and lecturer, has recently concluded, at Bombay, a tour of India and has proceeded to Australia. He is on a professional journey around the world, and after visiting New Zealand and the Sandwich Islands, will probably come to the United States. Mr. Russell is well known in this country, though he has gained greater prominence here as a lecturer than as an actor.

The tour of Mr. Russell through India has been, according to the *Advocate of India*, of Bombay, filled with interesting episode and adventure. He played Hamlet, Macbeth and Romeo and Juliet before a number of the native princes of Northern India, and from each of these potentates he received presents of jewels and precious stones such as are described in the "Arabian Nights."

The night before Mr. Russell's departure from Bombay a dinner in his honor was given by the principal players and managers of the city. The several distinguished speakers of the occasion complimented Mr. Russell profusely upon his performances and thanked him for visiting India. At the close of the evening a loving cup of great value was presented to Mr. Russell.

KILTIES GET A SOAKING.

The Forty-eighth Highlanders' Band—popularly known as the Kilties—came near being shipwrecked on Lake Champlain last week. The members of the band took the steam yacht *Mariquita* at Burlington to cross to Plattsburg. While they were crossing a terrific rain and wind storm passed over the lake and the little yacht was almost swamped in the giant waves. The musicians gave up all hope of ever reaching shore, and when they finally

put about and returned to Burlington they were drenched and their baggage was floating about in the boat. Another yacht was chartered after the storm was over and the Kilties made the voyage to Plattsburg without incident.

ENGAGEMENTS.

Florence Webster and Frank Hartwell, for *Lovers' Lane*.

Paul A. Matchette, for *The Tide of Life*.

Frank Pagano and George M. Tannery, for the *Castle Square Opera* company.

Lon Streeter and Grace Raymond, with Tommy Shearer's company.

Joseph Cawthorn, for *The Sleeping Beauty and the Beast*.

Thomas D. Morrow, with Carl A. Hawlin in *A Lion's Heart*.

S. Mortimer Omohundro, for *A Woman in the Case*.

Jessie Busley, with William Faversham in *A Royal Rival*.

Frances Erving, a recent graduate of the Lawrence School of Expression, for *Our New Minister*.

Willis Marble, Jr., George K. Henry, Dorothy Lewis, Margaret Maeder, Emelle Hoss, W. V. Gaffney, Herman Steinman, Clyde Hoss, J. G. Gibson, Joseph Ketter and the Black Diamond Quartette, for Pennsylvania.

Katherine Erie, by Munro and Sage, for the leading role in *The Pride of Jennico*.

By Whitaker and Lawrence, for *At Cripple Creek*: Frederick Mosley, M. J. Jordan, Frank Beal, Collin Varrey, Edward Maas, Cal Spencer, George J. Field, B. McPhail, C. C. Holliday, Carina Jordan, Anna Buckley, Willie Francis and Baby Beatrice; for *On the Stroke of Twelve*: W. D. Ingram, J. Lamar Nos, Alexander Carr, Jefferson Osbourne, John H. Mack, R. G. Thomas, Frank Carroll, F. R. Reinhold, Edward Barron, Charles E. Rumsey, Dorothy Crane, Flora Fairfield, and Lottie Hyde.

Joseph Holland, for William Faversham's company.

Francis Gaunt, for the title-role in *Barbara Frietchie*.

Gus Weinberg, for *The Rogers Brothers* in Washington.

Florence Horsfall, for *Fix in a Fix*.

Viola Gillette, for *The Sleeping Beauty and the Beast*.

Thomas M. Hunter, for *Nero in Whittany* and Knowles' *Queen Vada*, No. 1.

Anna Pomeroy, James V. Lewis and Miss E. M. Burley, for the *Gormand and Ford* Stock company.

Dore Davidson invites offers. Address *Manhattan*.

minstrel and venduville show July 25-27. The
performances were given each night during
week, and were attended by packed houses. The
periment proved so successful that it will be con-
tinued 29-31. Blanche Bates 5.

PARK CITY, DEWEY THEATRE G. J. Mc-
Laughlin, manager; Dora Combs 20, and

THE FOREIGN STAGE.

PARIS.

More News of the Playwrights—The Porte Saint-Martin Season—Notes.

(Special Correspondence of The Mirror.)

PARIS, July 20.

No other important news having developed during the week, I will give you some more of the plans of French playwrights, extracted



ALFRED DELIA.

from the collection made by Alfred Delia in the *Figaro*. Pierre Berbon, one of the authors of *Zola*, tells M. Delia of five new plays, *Les Fugitifs*, written for Rejane; *Trotin*, for the *Ambigu*; *La Conversion d'Angelo*, for the *Renaissance*; *L'Aimée*, unplaced, and an adaptation of a *Milgramm* story.

Most of Maurice Hennequin's work is done in collaboration. With Albin Valabrègue he has written a farce for the Palais-Royal; with Paul Bilhaud, a comedy for the Nouveautés; and with Paul Gavault and Victor Roger an opera, *A la Fille de Fra Diavolo*, for the Gaité. M. Gavault is also a collaborator, having written *Le Second Choc*, a musical comedy, with Maurice Ordonneau; M. Roger supplied the music. This work has been placed at the Bouffes-Parisiens. M. Gavault's other recent work, *Le L'Inconnu*, for the Palais-Royal, and *Madame Flirt*, for the *Athénée*.

Another dramatist who has been occupied to good purpose is Henri Bataille, whose output includes a play for Rejane; another, called *Maisie*, for Madame Lavinia; the libretto of an opera, *La Sorcière*, for the Opéra-Comique; and a playlet, *La Déclaration*, for Jeanne Granier.

Gustave Guichon has disposed of two plays, one, *Le Chet*, to Paul for the Vaudeville, and another, unnamed yet, to Clavelle, for the Français. M. Guichon has another work, *L'Inconnu*, for the production of which negotiations are in progress.

All these reports of unusual and rewarded industry among dramatists indicate that the coming season will be an active one, in decided contrast to its last two predecessors, that have been fruitful in revivals only.

At present things could hardly be quieter. The closing of two more theatres increases the prevailing darkness. The houses that close are the Porte Saint-Martin, where the last performance of Uncle Tom's Cabin was given on Thursday, and the Châtelet, where *Le Tour du Monde en 80 Jours* ends a successful run next Monday. Uncle Tom's Cabin did not prove a success and a lot of money must have been lost on the venture. The Porte Saint-Martin will reopen September 20 with *Qu'Y'a-t-il*, after the run of which *Jane Hading* will appear in *Marie Bouquet's La Pompadour*. Next comes Maurice Bernhardt's *Nini l'Amoureuse*, and then will follow *Falstaff*, an adaptation by Paul Delair of *The Merry Wives of Windsor*. *Qu'Y'a-t-il* will take the role of *Falstaff*. Thus the outlook for the Porte Saint-Martin is most encouraging.

In the arid desert of summer dullness there has been found an oasis in the revival of *Belle Angier's* brilliant satirical comedy, *Les Étrangers*, at the Comédie-Française. The forty years that have passed since the comedy's first production have not made *Les Étrangers* a whit less true or less interesting. The story of the charlatan that preys upon society by means of a blackmailing newspaper is a reflex of the life of to-day as well as of four score years ago. The character drawing is skillful and the dialogue witty. A triumph was achieved by Cecil Borel in the character of *Chamence*, the chief object of the blackmailing attacks. M. Borel was effective as the blackmailer, and successes were also won by Le Razy, Albert Lambert, Jr., Truffier, and Lehar.

The other bills at the Français during the week were *Mlle. De la Seiglière*, *L'Étranger*, *Le Misanthrope* and *Les Jours de l'Amour et du Hasard*. Only two performances were given at the Opéra: *Romeo and Juliet* on Wednesday, and *Les Maitres Chanteurs* on Friday.

The other regular theatres still open are the *Ambigu*, with *Roger la Honte*; the *Cluny*, with *Les Provinciales* & *Paris*; the *Gaité*, with *L'Auberge de Fohn-Behn*, and the *Nouveautés* with *La Petite Poussinière*. A few days of cool weather, after a long siege of oppressive heat, have boomed business all around.

The fight between Abel Deval and the Society of Dramatic Authors probably will not occur after all. Instead of controlling both the *Polles-Dramatiques* and the *Athénée*, and thereby falling foul of the edict of the Society

that no manager shall control more than one theatre, M. Deval has arranged that M. Richemond manage the *Polles-Dramatiques*, that will, however, be operated in conjunction with the *Athénée*. Thus the Society is propitiated, but I doubt if the new arrangement changes the actual control of the *Polles-Dramatiques* in the least. It would really have been unwise, though, for M. Deval to have fought the Society.

The Conservatoire singing competitions occurred on July 17. The first prizes went to MM. Rigant and Geyra, respectively pupils of Warot and Cresté. M. Dubois, a pupil of Desormes, and Granier (Warot) took the second prizes. The first accompanists went to MM. Ferand (Dubois) and Billot (Vergnet), and the second accompanists to MM. Gilly (Mason) and De Clynson (August).

The marriage of Leon Rothier, of the Opéra-Comique, and Mlle. Charles, formerly of the Opéra, and now of the Opéra-Comique, occurred recently.

The Opéra-Comique, it is announced, will reopen Sept. 14 with Arthur Coquard's *Le Troupe Jolicoeur*.

The Théâtre du Château d'Eau has been leased by Victor Silvestre, who will make there productions of spectacular operetta.

Mouret-Sully starts next month on a provincial tour, during which he will present exclusively the works of Alfred de Musset.

M. Gaillard, manager of the Opéra, is taking a vacation and has gone on a long automobile tour. Victor Capoul is in charge of the Opéra during M. Gaillard's absence.

T. S. R.

LONDON.

Irving's Farewell—More Suburban Melodramas—Productions to Come.

(Special Correspondence of The Mirror.)

LONDON, July 27.

The most important theatrical event since my last was, of course, the farewell of Irving and company at the end of their now usual three months' Lyceum season, an end that came a few hours after I mailed you. The good knight revived for this occasion, the tragedy of *Coriolanus*. Although this proud patrician of old Rome is not one of Mr. Henry's finest impersonations (being only a character for a mere declaimer), yet he had many fine moments—more, in fact, than on the opening night, and he was very popular throughout the evening. So was Ellen Terry, who had again to conceal her gentle and kindly method under the sternest demeanor of *Coriolanus' mother*, Volunzia, to wit. Popular also were handsome Jack Barnes as Menenius and Frank Tyers as Cominius. At the end Mr. Henry made the usual little speech, thanking all in front of the stage and behind for services rendered, and announcing that on the return of himself and company to the Lyceum next Spring, after their next American tour, *Coriolanus* would be revived. Irving also brought a kindly greeting for his histrionic successor at the Lyceum, namely, your William Gillette, who opens here in *Shirlock Holmes* on Sept. 9.

What Irving did not announce (thinking, perhaps, the matter to be somewhat premature), is that when he reappears at the Lyceum in *Faust* Ellen Terry will not play *Margaret* as of yore. Nor will she play the heroine in *Olivia* any more. She will, however, resume the impersonation of most of her other successful characters, such as *Portia*, *Madame Sans Gêne* and so on. The fair Ellen has in the meantime gone to Aix to get rid of certain rheumatic pains. Otherwise she is in splendid health.

Ellen Terry's place in *Faust* and *Olivia* at the Lyceum will be taken, I am authoritatively informed, by your fascinating Fay Davis, who will in the meantime play the feminine lead in *Pinero's* new play for the Garrick.

Many other more or less leading lights of the stage are "resting." For example, Arthur Collins and his sweet San Francisco bride are staying on their honeymoon *Venice*, at *Hamley*; the melodious Madame Malba is at *Marlow*; another delightful Thames side resort; Evelyn Millard is at *Whitby*, not far from Mrs. Brown Potter, who is at *Bray* on the same stream; Mr. and Mrs. Dion Boucicault (*Irish Yachting*) are also at *Marlow*; Mr. and Mrs. Charles Wyndham are at *Dieppe*, and Mrs. Lily Langtry is catching oaks off her native island, *Jersey*.

Our recent heat wave, that caused theatre closures to rapidly increase and multiply, was succeeded this week by the most terrific thunder and rain storm we have had this century. It flooded out the Imperial, besides other theatres. It has rained, with few little intervals, ever since, but, of course, the theatres and halls already closed will have to remain so until Bank Holiday, next Monday week, at the earliest.

We have had several more lurid melodramas this week. The best two were *A Fatal Crown*, tried at the Pavilion Theatre, Whitechapel, and *From Shadow to Sunshine*, at the Elephant and Castle in the New, Kent Road, near where the coster represented, by Chevalier "knocked 'm" so powerfully. *A Fatal Crown* was written around the late lamented Lady Jane Grey, for nine days Queen of England, and had for its chief male character a once rejected suitor of Katherine of Aragon, who until a certain famous divorce case was Mrs. Henry VIII. This rejected suitor pretended to be the ghost of Herne the Hunter, who, as you will remember, used to wander about Windsor Forest making things hum at all sorts of uncanny hours. The supposed ghost went about in this really effective and powerful play doing good and denouncing villains, whom he broadworded from time to time. As in all the *Lady Jane Grey* plays, however, nothing

availed to save her persecuted ladyship from the headman, the authors, Brandon Ellis and James Bell, not having sufficient courage to give Jane a happy ending, such as David Garrick used to give *Hamlet*, *King Lear* and *Romeo and Juliet*, forsooth!

From Shadow to Sunshine, though far better written in its serious scenes than is usually the case with suburban and provincial touring melodrama, was indeed a scorching in the sensational sense. It was the work of Lillian Bayvel and Hawley Francka, and its chief episodes included the murder of a poor young tailor's wife, her burial in a mausoleum that even an American multi-millionaire would consider too gilt-edged; her awaking therein and emergence from her costly coffin, just as her falsely accused husband was about to be hanged for her murder; her sudden capture by the real murderer, who secretes her in a dangerous corner of a chemical works in order to swiftly suffocate her with poisonous fumes; her rescue from this peril by her sister, who had been betrayed by the villain; the now escaped hero's rescue of that self-sacrificing sister-in-law; the villain's murder of his male "creature's" son, who tries to stop him burgling the chemical firm; the villain's murderous attack on a brave blind parson, who would risk his life to save others; the restoration of that ecclesiastic's sight by the murderous blow, and finally the blowing up of this busy villain into fragments by means of a quarry dynamite charge. The play, which, when its low-comedy "relief" is improved, should coin money on the road, contains many other crimes and hairbreadth escapes, but they are far too numerous to be detailed in one *Mimesis* episode.

American favorites were strongly in evidence at the London Hospital, Whitechapel, during the week when Edna May, Harry Comer, and "Happy" Fanny Fields entertained some hundreds of poor patients belonging to that very poor-quarter of the metropolis.

I am informed that Forbes Robertson's next new production on his return to town after touring will be a play by the engaging and clever lady, Madeline Lucette Hyley. La Loie Fuller, who is making a big success on her own account with the *Japs* at the Shaftesbury, has just kindly obliged yours (and here) truly that she will be at home at the Grange, Hampstead Heath, to-morrow, Sunday afternoon. N. R.—There will be music.

Little Corinne, now known as Mademoiselle Corinne De Brion, was entertained at dinner at the Criterion Restaurant last Tuesday, when many well-wishers called. Mr. and Mrs. Robert Pateman will sail early in September for your side in order to act with Charles Hawtree, who is bringing with him *A Message from Mars* and *A Man from Blankley's*.

The benefit matinee given on Tuesday at the Gaiety for poor Teddy Lunden, who was for some time very popular in your States, realised \$300. I would have expected it to be \$1,000, but money is very tight just now. Indeed with many it is so tight that it ought to really be arrested on a charge of intoxication. Edith and Ida Bower (professionally known as *Ye Yellies*), whose double suicide it was my painful duty to report last week, were buried a few days ago. Many members of the theatrical profession sent wreaths, among them being Mr. and Mrs. Berthold Tree, Mr. and Mrs. Herbert Waring, your Robert Threl, W. Lanning and Francis Nelson.

The formidable Waring has arranged to start his season at the above mentioned and at present flooded Imperial Theatre on Aug. 21 with a new play, entitled *A Man of His Word*, written by Boyle Lawrence, dramatic critic of the *Daily Mail*. Citizen James Mortimer will next Tuesday produce a new adaptation from the lively Labiche. James entitles the play *My Bachelor Past*, and Charles Glenney is producing it for him. We all hope that Mortimer will have a big success, as he has had a bad time of late years. Harry and Edward Paulton have written a new farcical play, entitled *Smith, Brown, Jones and Robinson*. It is to be produced at the Shaftesbury, Clapham, next Monday week. Arthur Bourchier, who has been climbing Welsh mountains of late, will return to town and start rehearsing *Pinero's* new play for the Garrick and Carten's new play for the Criterion. Mr. and Mrs. Boucicault (*Irish Yachting*) will appear in the *Pinero* play. Martin Harvey says he is going to call the new Eugene Aram play, written for him by two clergymen, Freeman Wills and Frederick Langbridge, by the name of *After All*. This is a very trivial as well as a trite title, and I must ask Martin to kindly change it for something stronger.

Norman J. Norman, nephew of Citizen George Washington Loderer, called yesterday with Manager Samuel Schubert for your city on a few weeks' business bent. Arrangements are being made by Mr. H. Cameron, who ran certain fairy plays at the Lyceum and elsewhere, to produce a dramatization of Rudyard Kipling's *Jungle Books* by Rudyard himself.

GAWAIN.

MEXICO.

Tosca Produced—Eclair Revived—National Theatre Turned Down.

(Special Correspondence of The Mirror.)

MEXICO, July 29.

We have just enjoyed a great novelty here in the theatrical line, for last Saturday night saw the first performance of Puccini's *Tosca* at the Arhen. The verdict of the public seems to have been a decidedly favorable one, and it is but just praise to say that Puccini's work is superior to the majority of works the Mexican public pays to see. Even *La Bohème*, over which it went wild, is not equal to *Tosca*. The music is superb. There is a wild, magnetic force that seems to carry the audience

by storm. Before the first act had been finished the crowd was in an uproar of applause. Bravos were shouted and hats thrown wildly about, until the three principals and the director of the orchestra appeared. Then they were recalled five times in succession before the audience would allow the performance to proceed. While the opera is new, the real plot is familiar to all who have heard Sardou's immortal drama. There is scarcely any deviation from the original plot, but the opera is much more impressive, and it requires the music to bring out all the intense passions and emotions intended by the writer of the play.

Signora Turconi, of course, carried the part of Tosca, the famous singer, the passionate woman in love, the revengeful heroine, who, driven to extremities, stabbed the villain Scarpia, and had the sympathy of the entire audience in the deed. Her voice has a splendid range and is apparently under complete control. The scene in which Scarpia is killed and the final duo with Mario, who was personated by the popular tenor Rambaldi, produced perhaps the most enthusiasm and showed the lady's voice at its best. Between Rambaldi and the baritone Vinvi, who impersonated the villainous "Jefe politico" of Rome, it would be difficult to award the palm. This splendid production has in a great measure redeemed any shortcomings of the Lambardi company.

Owing to repeated requests from the public the Alfa company has just put on Gaidos' sensational drama, *Electra*, at the Renacimiento. It is being received with favor, and the production is creditable in many ways. Rosa Castillo impersonates *Electra*, and her work is very even and gives good promise, though she has the unfortunate habit, somewhat common, I believe, to Spanish artists, of speaking in the same key, and a very high one at that, the greater part of the time. Señor Gale as Maximo was good, but did not realize the possibilities of the part. Pantoja, the Jesuit, was well played by Señor Aspero. After the performance the usual hisses and catcalls were indulged in by the gallery gods, to indicate the sentiments they entertained against the Jesuits and the Catholic clergy. As Señor Aspero was called before the curtain several of his fellow artists wished to shake hands with him, but the latter refused to give his hand, thus indicating the repugnance created by the acts and character of the Jesuit. This recalls a happening at one of the theatres of Spain during the first representation of the piece, when the Pantoja, genuinely wounded in his susceptible Latin heart by the hoots and shouts of derision on the part of the audience, endeavored to explain that his real character was anything but that of the role he was sustaining.

Señorita Castillo recently had a benefit at the Renacimiento, and the reception accorded to this sweet artiste was quite an ovation. The well-known Spanish drama *La Mancha Que Llamaba* was the bill, and never has it been presented with such force and beauty on the Mexican stage, and all the artists acquitted themselves with credit. To be sure *La Roita* was the bright particular star about whom centered the main interest and enthusiasm, and her impersonation of the wronged and jealous Matilde was excellent. At the close of the performance she was called in front of the lights five times, and the audience was in an uproar of bravos and shouting, and hats and fans flying.

At Orrin's a company has been giving a series of views of the Pan-American Exposition to fair houses.

Emperor Franz Joseph forwarded a generous gift to Concha Mendiz, the Mexican songstress, on the occasion of her eightieth birthday. After Emperor Maximilian had been shot and Empress Carlotta had gone insane the audience at a Mexican theatre called on Señora Mendiz to sing a song vilifying them, but she cried out, "No, I shall not vilify the dead and the unhappy," and a hush fell upon the house. This incident is recalled in connection with the gift.

A traveler from Mexico has just discovered in Buffalo Professor Nuno, who gave to this republic its grand national air, "*La Golondrina*," where he is teaching music. He received but \$300 for his work from the Government, which selected it from among many competitors. A popular subscription of one centavo from each inhabitant of Mexico is now being discussed in the press to relieve the immediate and future wants of the aged professor. He will receive about \$120,000, it is estimated, if the suggestion is acted upon.

The great National Theatre has been torn down to extend the calls of Cincos de Mayo, and at this writing the old building which represented all that was ambitious in the theatre of Mexico is only a mass of ruins. Another and more beautiful structure is, however, to replace it, and the Government has appropriated \$500,000 for this object.

GUSTO MANSURA.

EUROPEAN NOTES.

Matters Musical and Dramatic—Harem Rothchild's Gift—Contest.

(Special Correspondence of The Mirror.)

ROTTERDAM, July 30.

The first new opera which will be given in Monte Carlo will be *Le Jongleur de Notre Dame*, music by Massenet, libretto by Maurice Léna. All the roles in this opera are for men.

August Strindberg has written a new drama entitled *Charles XII*.

Elise Idylla, a new comedy by Gustav von Moser, will have its first production at the Kurtheater in Warmbrunn, Germany.

It is said that Das Rheingold will be given

this season in the Theatre Sarah Bernhardt, Paris.

Perhaps, it is said, intend to turn the *Classe des Champs-Élysées* into an International Grand Opera under the direction of a brother of Luccavalle.

The new plays that will be given at the Gymnase in Paris are: *Manon*, L'Une et l'Autre and *La Plus Forte*, by J. Marni, and *Le Pionnier* and *L'Impasse*, by Kistemessers.

Leslie Muskat, by Alexander Mouskowsky, will have its first production at Thalia Theatre in Hamburg.

It is said that the great Italian actress, Tina di Lorenzo, is to be married to Falconi, an Italian actor.

Regina Pachi has been engaged to sing several operas this Winter in Holland. She is the court prima donna in Madrid.

A new drama by Heyerman, entitled *The Hope for Blessing*, has been given in Holland's principal cities with much success. It has been translated into German and produced at the Neue Theater, Berlin, with equally good results.

A new opera, entitled *Yanek*, by Zelenki, has had its first production in Cracow.

Les Complainces, by Devore, will have its initial production at the Theatre de la Renaissance, Paris.

Georg Droscher has been engaged as stage-manager at the Kbn. Schauspielhaus, Berlin.

Adèle Sandrock and her company from Vienna will tour the principal cities of Holland the coming season.

Juanita Brockmann, from Dresden, has been engaged for a concert by the Berlin Philharmonic orchestra at the Kurhaus-Scheveningen.

Baron Rothschild, who bought 10,000 tickets for a drawing from the lottery of the Association of Dramatic Artists in Paris, drew a prize of 100,000 francs and returned it to the association to build a home for old actors.

LOUIE MAURICE.

LETTERS TO THE EDITOR.

An Anxious Inquirer.

New York, July 20, 1901.

To the Editor of *The Dramatic Mirror*:

Sir—For years I have been a careful and interested reader of *The Mirror*, and must say that from its columns I have gathered a good deal of useful information on matters pertaining to the theatre, as well as the art of acting as expounded by Mr. Alfred Ayres; therefore I am tempted to ask you a few questions on some subjects that have very much perplexed me of late.

As I contemplate a stage career I would like to know what are the necessary qualifications for becoming a star. Would it be requisite for me to join a dramatic company first for the purpose of learning how to act, or would a course under a teacher like Mr. Ayres or Mr. F. P. Mackay serve to fit me for starting without any of the drudgery I am told is inseparable from a season or two in the lower ranks of the profession?

I have been informed that there are quite a number of stars now before the public who know little or nothing of the artistic side of the profession they are said to adorn, but that through the aid of a little money to put in the venture, a hustling manager and a press agent they have gained the position that was only within the reach of people of great and tried talents, not to say genius, when the stage was not entirely dominated by the merchants who are now so conspicuous in its administration. By the way, you who know so much, might be able to tell me when the word "star" was first applied to the leading member of a theatrical company. Did it originate here or in England? Was it applied to Sarah Siddons, John Philip Kemble, Edmund Kean, and William Charles Macready when they went on tour through the provinces? And is its use responsible for the insufferable airs when their names are printed in larger type than those of the minor members of the company? Don't you think the word star is a misnomer anyway? I do, for a star shines with its own light, whereas the actor is dim indeed without the rays of the poet and playwright, and it must be admitted that in a great many instances the light they (the poet and playwright) bathe in is far from being their own.

When I go on the road I mean to make an innovation in theatrical nomenclature. I will call myself a planet, probably Neptune, owing to the distance I will be from the theatrical centre—i. e., the Syndicate; and though men like Mansfield and Goodwin are near it I think they would be better named Saturn and Mercury respectively, than they are at present under the confusing name of stars. How appropriate Mars would be for some of these warlike actors who make so much noise about their little behind or before the curtain. The asteroids would be fitting titles for the monkey comedians and the comets of Irish ditties could be called moons, as they are without life of any sort, unless we apply that term to mere mechanical motion.

A discussion on leading men has occupied a good deal of your space of late. If I am not mistaken, like the word star this word is very generally misapplied. Though only a student of the drama I can't for the life of me see how a few seasons in melodrama or comedy can make a leading man out of a slinking hotel clerk or a dry goods salesman whose elocutionary efforts have been fostered by crying "Cash" before taking to the boards. I don't say this in a disrespectful manner; the stage should be recruited from every source, but so many "gentle" persons of the salesman and "saleslady" class have come into it of late that the leading men of the heroic school has disappeared and in their place we have also young fellows who part their hair in the middle, wear high collars and use the broad "A" with all the rancid flavor of an East End London butcher. Leading men of the true type were made in the old stock days when every form of play was produced; tragedy one night, to be followed with a farce; comedy the next night, with possibly a burlesque added, for audiences then demanded quantity as well as quality. I have been informed that at the time alluded to the young actor matured slowly, and that if he showed any inordinate conceit it was soon taken out of him by the older members of the company, and that a leading man was then likely to be called on to play Macbeth, Othello, Master Walter, Hamlet, or Lear, and that if he pleaded inability he was shamed and a more suitable man engaged to take his place. Now how many of our alleged leading men could play even the secondary parts in any of the great classical plays? With very few exceptions, the leading men of the present era are little better than walking gentlemen; they may have the pretty sentiments and the love scenes, but in nine cases out of ten the best acting is done by the character actor or the heavy man, and such is the condition of theatrical criticism as I write that the man who pen notices for the daily papers know no little of the art they write about; that they merely dissociate the actor from the sentiment, and he who gets the most applause from the utterance of "fat" speeches and the strength of the mechanical situations he is placed in by the playwright is regarded as the best actor, when in reality he may be the veriest duffer that ever spoke with the accent of an East Side London butcher.

Good, intelligent stage-management has a

great deal to do with the development of an actor's ability. By this I do not mean the arrangement of furniture or the selection of scenery and properties. I mean that to be a stage manager a man should be able to bring out the meaning of the text if the young actor has any difficulty in doing so. He should understand the nuances of the language, and in addition he should know something of grammar. When I attend a theatre I am frequently shocked at the bad English I hear and the mispronunciations I am compelled to listen to; and another crying defect is the hurried and almost unintelligible speech of some of the actors, particularly in melodrama. I suppose they are not so much to blame, as they are acting under instructions, but it is most harrowing to hear speeches mangled and spouted in such a fashion that one's life is made miserable by listening to the roaring and mouthful of a modern melodrama as rehearsed by some super captain who poses as a stage-manager by grace of the backer of the enterprise.

I don't think I have anything further to say, but when I am ready to commence my starring season I will drop you a line and let you know how I am getting along with my people, or any other items of interest you may think worth publishing. Yours sincerely,

GEORGE PARQUHAR.

As to Duse.

New York, Aug. 1, 1901.

To the Editor of *The Dramatic Mirror*:

Sir—Let us hope the rumor that D'Annunzio is to accompany Eleonora Duse to this country is untrue. The friends and admirers of the distinguished Italian actress are unwilling to believe that she would so recklessly affront decency or cast on careless and brutal a slur upon the women of her race. A certain duty devolves upon the eminent artist, a duty toward the humblest strivers to whom his life should be a help, a guide and an inspiration.

In small villages and remote backwoods communities there may still lurk a certain prejudice against the women of the stage. The world knows, however, that the women of the stage are precisely the same as the women in every other department of life—no better, no worse. Women are the same the world over: good and bad, noble and ignoble, strong and weak, false and true, and nearly always away down partly angelic.

There is no doubt that the actress in question is as "moral" a woman, and probably a far more honest and less hypocritical woman than many a woman who lives and moves and has her being in the most exclusive circles of society. Nevertheless the free, public exhibition of the attachment of the actress and the author would, in the peculiar circumstances, mean something more than the mere offense, repelling that part of the public which loves the theatre and its actors intelligently. It would mean the spreading of a dangerous and mischievous influence among the weak-kneed youth of the stage—the sort of youth that is already eager to shed tears over the tortures and distresses of the heroines of nasty Italian novels. For there is nothing noble or warming or lofty or genial in these books. For the most part the authors are selfishly, miserably, and passion shallow, while of kindly, generous, benevolent humor there is none at all. The men and women of these hysterical tales are necessarily engaged in contemplation of their own physical sensations and transports. They meditate upon almost nothing else, and from these sensations and transports emanate all of their tragedies. There is a dead monotony about it. The only marked variety in the inner life is an occasional variety of transport. There are, it is true, long periods of passionate weeping between these over, however, the characters immediately about applying themselves once more to the business which will again create the opportunity for tears of horror and remorse.

Circumstances spiritual or material may render the devotion of a woman to a man who is not her husband an admirable thing; but the devotion of a woman to a man who has ruthlessly paraded her on the book-stalls as the illicit heroine of an obscene novel is not a pleasing spectacle.

Will enterprising business management see to it that the book is sold in the lobby? The book wherein the author delights to describe the various love "scuffles" and to reveal in minutest detail the oft-recurring frenzies of the central characters, and to reiterate the quality of the poignant attraction he finds in the heroine's decay and rotteness, and are we to be treated to the sight of the wicked Stella restored to the favor of his adoring Perdita despite the fact that he has dragged her through the mud and mire of public print as never woman was dragged before in all the world of story books? And, worst of all, is the picture to take on a tone of soft, sweet melancholy, and are we to be moved by its unutterable sadness?

The Mirror says truly that the effect of Duse's art has been beneficial. The pure simplicity and true intensity of Duse's acting could not but have a good effect upon the work of the theatre, but may I, a most sincere admirer of the gifted Italian, express it as my humble opinion that Duse is not a great actress? Certain things Duse does marvellously well. One can conceive of nothing more heartbreakingly pathetic than her Santuzza, and where was there ever upon the stage a more irresistible revelation of the very essence of coquetry than her *Misandrina*? Duse brings to the playing of modern and new school roles, roles of the Magda, Catarina, Paula Tanguer, Clotilde type a most powerful, original and interesting personality (unhealthy, interesting, perhaps, but still undeniably compelling), which enables her to make such parts extremely effective. Duse has succeeded in impressing the public with the conviction that she is a strangely sad and deeply suffering person. Whether this impression has been given unconsciously or whether, as I am wicked enough to believe, the grace of melancholy appeals somewhat speculatively to the fancy of the artist (aware, as she insists we shall be aware, of her hearty devotion to the good things of life), one cannot safely affirm. As this sadness and despair have been persistently paraded before the eyes of the public with a considerable lack of reserve and delicacy, one may pertinently question their sincerity.

Women have suffered everything since the world began. They have been hungry, and they have been cold, and they have been shelterless, and they have been betrayed, and they have been beaten, and they have known all agonies mental and physical, and they have borne surpassingly heavy burdens, and they have lost everything and been bereft and crushed and bruised until it was no longer possible to be crushed or bruised or bereft; and the greater part of them have hidden even the scars and gone on brave and cheery of countenance.

But we were speaking of the parts in which Duse has been successful, the morbid, unhealthy, unwhimsical, unwomanly, ignoble and unlovable parts of the Magda, Catarina, Paula type. Surely these are not of the great parts! So far as I know, Duse does not attempt any of the great parts nowadays, nor has she for years, albeit she complains of the triviality and unworthiness of her repertoire.

There are all the great parts ready for the re-vealer. There are all the notes and chords and harmonies ready to the master touch. Lady Macbeth, Juliet, Constance, Imogen, Viola, Beatrice, Rosalind, Clotilda, and more.

Why does not Duse play some of these parts? It is possible she could not play them well.

A. R. LAYMAN.

Theatrical Posters.

New York, Aug. 1, 1901.

To the Editor of *The Dramatic Mirror*:

Sir—In *THE DRAMATIC MIRROR* "The Other," in his interesting column, refers to one of the Boston managers who has been using the word "poster" in making use of posters, and directed their monetary value into extra newspaper advertising, the manager giving as his principal reason:

A person may look at a poster a hundred times passing without taking it to his eye, but when a person takes his newspaper up it is for the purpose of reading, and when his eye has been attracted by

an advertisement he will read it with full understanding.

There is a fair amount of reasoning shown in this Bostonian's *ex parte* statement. His argument would no doubt hold good where the management was playing grand opera or symphony concerts to a subscription list, or, say, the illustration for Henry and the divine Sarah to box-office seats made a month in advance; but if the management desired to catch the eye or rivet the attention of the masses as well as the classes an expert commercial advertising man would unhesitatingly favor posters, giving as his principal reason the fact that the picture poster, if of a catchy nature and in several colors, appeals to the eye over on the alert for something quick to comprehend. If the eye does not grasp the meaning of the poster, then that is the fault of the designer and not of the poster itself, and even under that contingency a foreigner, an illiterate person unable to read, or, say, a particularly slow Bostonian, might ask his friend or neighbor what the picture poster meant; but who ever heard of a foreigner or an illiterate person asking his neighbor to read him the monotonous, black-typed "ads" in a newspaper?

Expert commercial advertising men, when laboring to make a particular store popular, or to boom a soap, a whiskey, a cigar or any food product, are accustomed to expend hundreds of dollars in advertising to every hundred cents expended in advertising by any combination of theatrical managers, not excepting a Barnum and Bailey or a Buffalo Bill show; and any close observer of their handicraft as national advertisers must note that they pretty nearly all work upon the following lines:

When there is a story to tell, or many articles to describe, price cut or schedule, or what is necessary to state to-day must be varied or revised to-morrow, where it is desired to "hid" the prospective customer that during next week for any explanatory reason save the true one of making a profit he or she will be kindly permitted to buy certain commodities at thirty per cent. less cost than the previous underpriced quotation, then the newspaper is certainly the best medium to gain publicity; but even in these instances a judicious amount of briefly-worded and well-displayed posters to back up the newspaper contract is like a reinforcement to a besieging army—it provides the complete force necessary to capture the city.

When, however, what you have to say in an advertisement can be said in a few words, and particularly where a brief general announcement will lend itself to a pictorial display, the poster can on a fifty per cent. less outlay give any newspaper fifty points in a game of one hundred and get home an easy winner in nine events out of every ten. This is no rash statement of the writer, but a pure, simple fact based upon the practical experience of an old, all-round-the-world commercial traveler who has had to open new ground in at least six British colonies and foreign jobbers and merchants to handle new lines—a more serious undertaking than simply creating a certain call or demand for them by the public; and in most all my vigorous campaigns I have used both newspapers and outdoor display advertising. As a rule, I found one form of advertising helped the other, and together they are much more powerful and always increase the value of each individually.

To get away from commercial advertising and into the realms of the glorious uncertainty of theatrical advertising, let us assume for one moment that I am a wide-awake Bostonian manager desirous of reading "with full understanding" what some anonymous scribe has to say the grand ensemble of the coming attraction, the individual characteristics of the leading members, and the sumptuous feast that is in store for all theopian patrons when their first witness that wonderfully realistic drama, *The Empty Treasury*, or, *Cast Adrift in Colorado*. Why, then, of course, I must send my twelve-inch double column advertisement to the newspaper, previously assuring myself that my press agent knows his way to the sub-editor's room and what to arrange for while in that sanctum sanctorum before he parts with my hard-earned "dough" on the twelve-inch double column.

Now on or previous to making that newspaper deal I would certainly put out posters; but my posters would not be problem posters; they would be of good design, strong in conception, color and execution, and the reading matter arranged in such a manner that it all could be read like a flash and understood as far as it could be. I would play such a poster with the certain knowledge that in any event a person seeing a number of them on the billboards and afterward running across the advertisement in the newspaper could not help but be more strongly impressed and much more inclined to heed what I had to say in detail in the newspaper.

Yours, etc.,

FRANK AUBREY.

Nebraska All Night.

LINCOLN, Neb., Aug. 3, 1901.

To the Editor of *The Dramatic Mirror*: Sir—"Jolly Della Fringe" has a communication in *The Mirror* of this date, setting forth the hopeless condition of crops in the West and advising all theatrical companies to cancel their bookings and change their routes. In proof whereof she cites the instance of her "five thousand dollar farm," with the fruit all cooked on the trees.

I very much dislike to cross words with the sprightly Della, but regard for the majesty of truth compels me to contradict her sweeping assertion, so far as this corner of the world is concerned.

Allow me to state my reputation as a *MIRROR* correspondent, critic for the *Nebraska State Journal*, and gentleman of veracity under ordinary circumstances, that all organizations of merit eliciting this coming season at the Oliver or Omaha in this city will have no occasion to make unfavorable comparisons with the seasons of the business and other interests of Lincoln and the adjacent country are not materially affected by the late drought.

Miss Pringle's lament is a beautiful illustration of the fallacy of the substitution of a part for the whole.

Cordially yours,

J. H. TYNDAL.

(Toby Rex.)

"Pertinent Questions" Answered.

New York, Aug. 1, 1901.

To the Editor of *The Dramatic Mirror*: Sir—In answer to "Pertinent Questions" in your issue of Aug. 3, with your indulgence I will submit the following:

Question 1. "Why when the leading man shows his hat in the face of the villain and shouts, 'Do that again, and by God, I'll kill you,' does he always cross—the villain up to his ears in the entire rage of his person?" Answer: The hero is especially engaged to cross the villain at any and every opportunity, and expose his person if, he likes—that's what makes him a hero.

Question 2. "Why does said villain never kick at this juncture, instead of holding the picture?" Answer: Villains and heroes of the mimic world and of the real world should be identical. The drama should "hold as true the mirror up to nature," and whoever heard of Napoleon, George Washington, or Grant being kicked by a villain? No self-respecting public would stand it, no playwright would dare depict it, no manager would so outrage the rights of the hero and the matinee girls.

Question 3. "Why does a woman who has been betrayed invariably lose her hat?" Answer: As a woman who has been betrayed may reasonably be supposed to have lost her head, why not her hat also?

Question 4. "Has snow any tendency to cool the passion which led her astray?" Answer: I don't see why snow should not "cool the passion

which led her astray" (if not the lady herself), as long as it is soft, clean, well distributed snow. Made up into a ball and fired down the back of her neck it might have a contrary effect.

Yours very truly,

W. H. YOUNG.

To the Editor of *The Dramatic Mirror*:

Sir—In reply to "Pertinent Questions" from W. H. Post in *The Mirror* of Aug. 3, I submit this:

Question 1. The leading man, being really anxious to "kill" the villain, offers him the earliest possible opportunity to repeat the previous offense.

Question 2. Said villain, who knows his business and doesn't pine to be killed, "holds the picture" as long as the public cares to see it—sometimes longest. Besides, he is saving up "kicks" for rehearsal and salary day.

Question 3. In the drama the betrayed woman generally "loses her head." What can she then have for a hat?

Question 4. Possibly, if applied in the early stages; but the snow scene in which the fair "betrayed" so often appears is probably intended as a pantomimic expression of the sentiment embodied in "Beautiful Snow," a poem whose authorship has been so hotly contested that the original has melted away.

C. E. W.

A Suggestion to Mr. Carnegie.

COLUMBUS, Ga., Aug. 1, 1901.

To the Editor of *The Dramatic Mirror*:

Sir—In the *Atlanta Journal* of July 10 I see that Mr. Carnegie still has \$250,000.00 to give, and is as yet undecided as to what disposition he will make of it.

Now if I personally could get within earshot of him, how I would like to whisper in his benevolent ear of the vast amount of good, of noble charity, he could bestow on the Actors' Fund!

Oh, dear, how I wish I could write the words in a manner to be understood as I think them! Could there not be found some way to reach that noble, generous heart that he could thoroughly understand what a deal of good our noble institution does for its sick, poor and disabled actors and through that charity how each year it is decreasing in its funds? I really feel in my heart that if he knew of this he would say: "Well, here is a much better way of distributing the wealth that God has put in my hands than I ever thought of, and I will help the people who have always helped so many and yet never asked charity of others."

If you will publish this, and Mr. Carnegie should see it, why, it might possibly set him to thinking.

Yours,

KATHLEEN M. EVANS.

Dord Davidson invites offers. Address *MIRROR*, etc.

For Nervous Women

Horsford's Acid Phosphate.

It quiets the nerves, relieves nausea and sick headache, and induces refreshing sleep. Best of tonics for debility and loss of appetite.

A STRONG ATTRACTION WANTED

..... AT

KAIER'S GRAND,

MAHANOY CITY, PA.,

TO OPEN 7TH SEASON.

Address J. J. QUINN.

FRANZ REINAU

70 EAST 104TH STREET, NEW YORK.

Advising Players and Coaching in Acting, Singing.

References: Mr. James K. Hackett, Miss Mary Mansering, Mr. Robert Edison, etc.

WANTED, TO BOOK

Light Opera Companies,

For Season 1901-1902. Address

H. E. SPYKER, Manager and Owner,

New Opera House, Lewisburg, Pa.

GOOD REPERTOIRE SHOW WANTED

during week of August 19 for Southwestern Kansas Grand Army Reunion at GLUCK'S OPERA HOUSE, Dodge City, Kans. Apply at once. A. GLUCK, Mgr.

WANTED:

FIRST-CLASS ATTRACTION for Fall's Theatre, Labor Day; also an opening attraction for Meridian, Labor Day. Owing to cancellation I am open at Jaeger's Opera House Sept. 2, 3 & 4. Should be glad to hear from first-class attractions only. JEAN JACQUES, Watertown, Conn.

OWL DRUG AND COSMETIQUE CO.,

400 6th Ave., near 15th St., New York.

Specialties for all Theatrical Companies, such as Cosmetics, Goggles, Patches, Pore-powder, etc. The Most Complete Line at 50c per pound.

WANTED.

Live young man to take charge of a Lyceum Bureau; must be thoroughly experienced for the position. Address J. E. INCE, 140 Broadway.

WANTED—For a Mr. Farnham, Light (Comedian) Small Comedian, Strong Character Actor, Good Character Actor, Character Actor, Comedian, etc. People who do specialties preferred. State cities in first letter. JAMISON, Mirror office.

43d St., W. 258. Satisfactorily furnished apartment, central location, bath, hot water, electric, gas, etc. \$10 to \$12. JANITOR.

WANTED—ATTRACTION for Opera House, Athol, Fair Week.

ALBERT ELLSWORTH, Athol, Mass.

WANTED—ATTRACTIONS for Fair Grounds, Athol, Mass. Fair.

A. ELLSWORTH, Sec'y.

WANTED—Owing to cancellation—Attractions at Chatterton's Opera House, Springfield, Ill., week Sept. 1, 2, 3. First-class repertoire preferred. Write to G. A. CHATTERTON, care Klav & Bringer.

AMATEUR Actors, Actresses, singers, desiring practical stage experience by a system of public performance. Address CATHERINE LEWIS, *MIRROR*.

DEKAS AND DEKAS ROOM to rent for the summer. Good location for Musical or Dramatic business. \$2.00 per month. 34 East 14th Street, three doors from Union Square.

FAT FOLKS REDUCED 15 POUNDS A MONTH. Dr. J. C. HALL, 4th St., New York.

TELEGRAPHIC NEWS

CHICAGO.

Dramatic Attractions Withdrawn Plans of
Players—Inter-Season News.

(Special to The Mirror.)

CHICAGO, Aug. 5.

The drama has forsaken this city for a time. Powers, the Illinois, McVicker's, and the Grand Opera House are all dark at present, and the Studebaker, the Great Northern, and the Dearborn, with light opera, rural comedy and burlesque, are the only downtown theatres now catering to the better class of playgoers. But the season's openings are not far off, and press agents are busy in the interests of Otis Skinner, 'Way Down East, Under Two Flags, and Ben Hur, all of which open this month.

Lorna Doone, Manager Hamilton's fine production of the dramatization of Blackmore's novel, closed at the Grand Opera House last Saturday night. It was intended to run it up to the Skinner opening, but it was not deemed wise to "break in" a new cast, as would have been necessary, because all of the players leave to accept other engagements. Ralph Delmore has gone to New York to sell for England this week with William Gillette, for Sherlock Holmes in London, and William Courtleigh, after three years of continuous work, sails with his wife and son to enjoy a two months' vacation on the Continent, and the boy will be placed in school near Marseille. Pretty Ellen Mortimer is now in New York, rehearsing with Ben Hur, with which the Illinois opens its season, and Olive May goes to the metropolis to rehearse for the spectacular production of Arizona at the Academy of Music. R. Peyton Carter and his wife, Ruth Holt, who, by the way, gave one of the most artistic hits in Lorna Doone, rejoin the Freeman force, and Harry Blake will be Mr. Crane's leading man. Lloyd Carleton joins George Fawcett's stock company at Baltimore, Bart Wallace takes Joseph Wheland's part in Litt's Sporting Life, and Clifford Leigh plays Lord Arthur Trevelyan in Mr. Robinson's revival of The Henrietta. Clever little Mahd Tallaferra will originate a part in a new production of Lohrer and Company's, and Sydney Alsworth will be leading man of one of Fred Hamilton's Arizona companies. As yet Manager Hamilton has made no decision as to the future of Lorna Doone.

Tom Prior, for many years David Henderson's chief lieutenant here, is in town for a few days. He is fat and prosperous, and claims Boston as his home, though he may go to England soon in the interest of a patent cotton gin which he is promoting. He says it is better than any gin he has ever tried.

At McVicker's last night the successful run of Lovers' Lane came to a close, and the house will be closed up by Manager Litt before the regular season opens with 'Way Down East on Aug. 18.

The management of the Studebaker is arranging to stringently celebrate the one hundredth performance of King Dede, which will be given Aug. 20, and an artistic souvenir to mark the occasion is being prepared. Reginald Roberts' return to the cast met with an ovation for the popular singer, and stately Cherish Simpson has scored a big hit in the leading role, while Raymond Hitchcock, the new comedian, has "made good." In spite of the great heat the business continues very large.

Charles Richmond, W. H. Crompton, and the members of the Empire Theatre company passed through here last Sunday, en route to San Francisco, where the regular season opens to-night. They will be here at Powers' in October.

Gerald Griffin made his first local appearance and gained the title he is so proud of, "Chicago actor," with Mattie Vickers in 1879—twenty-two years ago. Last week, at the Chicago Opera House, he followed Miss Vickers in the vanderbilt bill, presenting a clever sketch entitled Silence is Golden, supported by Harry Mack and Olive White. The sketch made such a hit that Mr. Griffin received offers of five weeks of time for it in the regular season, but he goes to New York to-day to become a member of Blaney's company in Newark.

The Village Postmaster is in the last weeks of its run at the Great Northern, where it continues to attract large audiences. Rural drama is sure to be the summer card at this house for years to come, as the success of The Dairy Farm and The Village Postmaster have been so great.

Jessie Bartlett Davis, the contralto, and her sister, Josephine Bartlett, of the Bostonians, were awakened in their Grand Boulevard home one night last week by burglars. Mr. Davis was out of town and the family dog refused to work, but the two singers frightened the marauders off with their high notes and averted an attack upon the household safe, which contained \$30,000 worth of valuables. Then they sang a duet on the front balcony until help arrived, but the burglars had fled. Mrs. Davis is the "headliner" at the Masonic Temple Theatre next week, by the way.

Elita Proctor Otis made a hit in monologue at the Masonic last week, and last night an immense audience extended a cordial welcome to Eugene Cowles, the basso, who is billed as a "\$1,500 a week headliner." He was formerly a Chicago bank clerk and he will certainly "draw his salary."

Bert Dasher, who was for many moons chief aid to the late Charles Hoyt, was in the city last week on business.

When he opens at the Grand Opera House

on Aug. 26 Otis Skinner will not employ the version of Francesca da Rimini recently made by Stephen Phillips, the London poet, but will use the excellent old tragedy of George H. Baker and Lawrence Barrett, in which Mr. Skinner originally played Paolo with Mr. Barrett.

Down at the Dearborn The Explorers is taking on new life every week, and will no doubt make a record on the road next season. When Charles Dickson leaves it is proposed to eliminate his part entirely and allow Comedian Joseph Herbert to write in an eccentric comedy part of his own—another explorer—to keep Mr. Mackay's Professor S. Max Nix company.

The regular season at Powers' will open this month with Blanche Bates in Under Two Flags.

The Olympia will be reopened this month by Antonio Pastor and his cohorts—and there is no bigger vanderbilt favorite in Chicago than the said Antonio.

A stranded actor who reached here last week told me that he called upon all of the undertakers in Phoenix, Ariz., for a chance to ride East with some "remains," and he was finally told that if he could raise \$5 to disinter a corpse he could accompany it as far East as Joplin, Mo. He had \$2.63, but he raised the necessary balance, and after he delivered the remains to the sorrowing relatives at Joplin he touched them for enough to get to St. Louis. The rest was easy. Any passenger agent will ship a busted actor from St. Louis to Chicago. (This story is on the dead.)

George Ade, the Chicago man who writes the "Fables in Slang," hails from Indiana, which he has said is a State which a man "should never go back on—or to." The other night he met an Indiana woman who asked him if he had ever noticed how many bright people come from Indiana. "Yes," he replied, "and the brighter they are the quicker they come." "BRIEF" HALL.

BOSTON.

Hub Season Under Way—Openings to Come—
Affairs of the Park and Columbia.

(Special to The Mirror.)

BOSTON, Aug. 5.

One of the theatres reopened for the new season to-night, and there will be another at the end of the week, so that it begins to look as if Boston's theatrical activity had been resumed.

The theatre that reopened is Morrison's Grand, which has now prefixed the name of the new proprietor to that of the house, which has been known for years. Since the house was closed for the summer there have been a number of important changes in the auditorium and it is now bright and attractive. For the first four weeks of the new management Mr. Morrison has put in his own comedy company, which is headed by Allie Gerald, whose cleverness was shown to-day in The Princess of Patches, which had its first presentation in this city. Others in the cast were Lee Boggs, Bart Walter, May Gerald, Kathleen Kinella, Marion Hakomb, Frank J. Kirby, Goldwin Patton, Will R. Shearer, Fred Cook, and Judson Langwill. A Man of Mystery will follow.

Another novelty was given by the Castle Square Operetta company at Music Hall to-day in the shape of Love and Whist, a one-act operetta by Randolph Hartley, with music by Henry Housley. The cast:

Courtney Fairfax	.....	Grafton Baker
Charles Alden	.....	Harry Jones
Mrs. Gerald Sherwood	.....	Shirley Gordon
Miss Dorothy Sherwood	.....	Lillian Andrews
Mignon	.....	Grace Or-More

The scene of this bright little operetta is laid in the drawing room of the Hotel Touraine, Boston. The story is one of love, for Dorothy Sherwood is deeply interested in Courtney Fairfax, who is young and talented. He is, unfortunately, poor, and so Mrs. Sherwood wishes her daughter to marry Captain Alder shot, who is middle aged, wealthy, but not so interesting from the young lady's point of view. Mignon, with a French maid's love of complications, misunderstands Courtney's words of love which were meant for Dorothy, and thinks he loves her. Her vanity is tickled, and by her clever manipulations she finally wins him while Dorothy pairs off with the Captain. The quintet proved its cleverness, and Mae Hirschfeld directed in so skillful a manner as to bring out all the good points of the charming little work.

Walter B. Perkins is inimitable, and his work in My Friend from India is one of the best things that he has ever done. The revival was made for the second and last week of his starring engagement at the Castle Square, and he scored just as big a hit as he did last week in The Man from Mexico. So well has he succeeded with the starring engagement here that he has received offers to visit other stock companies and play similar engagements, and it would be strange if he did not accept. The leading members of the stock company again showed their cleverness in this piece. The Bumble Shop will follow.

The Burgomaster continues its long summer run at the Tremont, and the performance to-night was given as a benefit for the Floating Hospital, which is one of Boston's pet charities by which poor, suffering children are taken down the harbor for the sea air to get the benefit of the change. The result of the benefit to-day will be a trip of the hospital Aug. 15, when many of the company will get a more practical idea of the charity.

Two Little Vagrants, as usual, will be the opening attraction at the Grand Opera House 10. Neva Harrison will play Fan Fan.

Things have changed a little bit in regard to the Park, but not much. Letta Crabtree's attorney made the announcement the first of

last week that the negotiations with A. H. Chamberlain were all off on account of the unsatisfactory nature of the bond which he furnished, but on the other hand he came out with a letter showing that it had been satisfactory for \$23,000 of the \$25,000, and that he had subsequently obtained additional collateral as requested, and therefore he did not see why he would not have the house, as he had lived up to his part of the agreement. One says the house is ready for the first man with security, one says it isn't, and there you are.

Absolutely nothing new has turned up for the Columbia, and the house probably will not open as has been scheduled.

Thomas H. Shea is entertaining James W. Harkins, Jr., at Fendale Cottage, his summer home, at Belfast, Me. Mr. Harkins is putting the finishing touches while there to The Pledge of Honor, the new play which he is writing for Mr. Shea, who starred so successfully in his The Man-o-War's Man. The rehearsals will be held in Boston in August.

Edward M. Barry, electrician at the Hollis, is making a reputation as one of the officers at the State bath house at Revere, this summer.

Mrs. George R. Lothrop and her son, Edgar, are at the Thousand Islands, while Mr. Lothrop has gone to New York to arrange for the season after spending July with his family at Mt. Clemens, Mich.

E. J. Goodrich has painted a new drop curtain for the Grand, representing "A California Rose Garden."

Mrs. Irvin Chapman, whose divorce attracted some attention and who gave an experimental vanderbilt turn at Music Hall a few weeks ago, has joined the chorus in The Burgomaster.

Margaret V. Dunne, a Boston girl, has been engaged to play Miss Morrian in Captain Jinks of the Horse Marines.

Kate Ryan is at East Gloucester, a guest of Kittle McLeod, at the Harbor View.

Charles Emerson Cook, who was in town again last week, has renewed his contract with David Belasco for two seasons.

John W. Rose, who has been passing the summer at his home in Quincy, goes to New York to begin rehearsals with J. Harvey Cox in his new play, An Actor's Romance, playing the character comedy part of Isadore.

Annie M. Clarke is at her summer home at Wiscasset, Me. She will be with Julia Marlowe another season.

H. Price Webber and his Boston Comedy Company closed a season of forty-nine weeks July 27, and is now preparing for another. His latest hit has been made with The Streets of Boston.

Hansel Mack, a young actress whose stage name is Raymond, was robbed by two young men one night last week, and after a lively chase she captured one of them and the father of the other promised to have him in court as soon as he learned that a warrant was issued. They were fined \$50 each.

C. H. Smith is going to be resident manager of the Majestic when it is completed, but the work is going slowly.

Charles Mackay, of the Castle Square, has gone with Mrs. Mackay to Bay Ridge for a fortnight with their parents.

JAY BENTON.

ST. LOUIS.

Stock Companies Thriving—Plans for the
New Season—Opera Mills.

(Special to The Mirror.)

ST. LOUIS, Aug. 5.

Last week was a very good one for the Gardens. The weather was much cooler and the people took advantage of the excellence of the bills offered.

The Delmar Opera company put on a pleasing performance of The Little Tycoon. Laura Millard was seen to better advantage than in any role she has appeared in here. Miss Millard left for the East Sunday. Fred Frear also concluded his engagement at the Delmar and left for New York Sunday, to commence rehearsals of The Tar and Tartar, in which he will star the coming season. Harold Gordon, Eddie Clark, Blanche Chapman and Agnes Paul did splendid work. The production was handsomely staged and scenic artist Ritter deserves much credit. Sunday evening Manager Southwell put on The Mascot. The company has been strengthened by the accession to its ranks of Maude Lillian Berri and Frank Moulan, late of Uhrig's Cave, and, in addition, the chorus has been recruited to the size of the opening weeks of the season, and the remaining five or six weeks should see considerable improvement in the artistic side of Manager Southwell's mid-year endeavor. The cast of The Mascot: Bettina, Maude Lillian Berri; Fiametta, Agnes Paul; Pippo, Edwin A. Clarke; Lorenzo, Frank Moulan; Rocco, John J. Martin; Frederic, Harold Gordon; Parafanta, Herman Haynes; Doctor, Charles A. Morgan; Mathias, Harry Morton; Pages, Mae Darling, Beatrice La Perle, Gerlie Hutchinson, Olive Vail, Maud Grey, Florence Chapman. Next week, Gilda-Gilda.

The Hanley-Ravold Stock company continues to please large audiences at Koerner's. The production of The Silver King last week was an excellent effort. Lawrence Hanley by his good work this season has greatly augmented his already large St. Louis following. Lillian Kemble has become a strong favorite. Miss Kemble has shown great versatility and in every role she has given a painstaking performance. John Ravold, Arthur Garrels, Will Rising and the other members of the company have given very good support. This week's bill is Lost, Twenty-four Hours. The cast: Dick Swift, Will S. Rising; David Swift, John Ravold; Goldstein, J. Edmund Sorahan; Adolphus Smiley, Lawrence Hanley; Thomas, Earle

Stirling; Mr. Tuff, Henry Travers; Milly Swift, Thais Magrane; Susan, Isabel O'Madigan; Mrs. Churchill, Ida Banta; Mary Churchill, Katherine Boarden; Bertha Dacre, Lillian Kemble.

The Eclipse Park Stock company is doing a very satisfactory business. Last week's performance of Rip Van Winkle was well received. This week's offering is Saved. The cast: George Fane, Walwin Woods; Hon. Augustus Cholmondeley, Frank Fahay; Rafael Di Rivo, Alfred Britton; Josie, Madeline Hunt; Hawkins, Maurice Brennan; Luigi, Tom Collins; Beatrice Fane, Caroline Morrison; Trixy, Etta Kennedy; Mrs. Merryweather, Minnie Wilson.

Maurice Freeman and his stock company moved from Grand Avenue Park to Lurig's Cave, which they opened Sunday afternoon in A Cheerful Liar. Mr. Freeman has leased the Cave for the remainder of the season, it is said.

Plans for the coming season are beginning to mature, although the managers are scarcely yet in position to make definite announcements. All the playhouses have been overhauled and brightened up, repairs and improvements having been made where desirable. Havlin's Theatre opens about Aug. 18, and the Columbia and the Standard about the same time. The other houses will begin their season shortly afterward, and all will be open by September 1, probably. The German Stock company will play at the Fourteenth Street Theatre this year, and many of the Olympic attractions will open their engagements on Sunday nights. Last season the Germans occupied the Olympic stage Sunday nights. Accordingly, all the theatre will open on Sunday, except the Columbia, where the new bill will go on Monday afternoon, continuing through the following Sunday. It was stated some months ago that the Imperial would probably be devoted to light opera the coming season. The latest rumor is to the effect that there will be a few weeks of opera, to be followed by "combinational." John Havlin, who is interested in the Imperial as well as the Grand Opera House and the theatre bearing his name, is expected in town this week to talk over the situation with his managerial associates. The Castle Square Opera company management is not yet ready to announce any plans, but in all probability there will be the usual season of opera at the Exposition Music Hall.

J. A. NORRIS.

PHILADELPHIA.

Season to Begin August 17—The Forepaugh
Stock Company—New Theatre Rumer.

(Special to The Mirror.)

PHILADELPHIA, Aug. 5.

Four theatres, the Auditorium, the National, Forepaugh's and the People's, will open Aug. 17. The Evil Eye is the opening attraction at the Auditorium, with the Brothers Kennard in the roles of Nid and Ned. The National, that has undergone extensive improvements, has as its opening card King of the Opium Ring, followed Aug. 20, by The Village Parson. Sporting Life opens the season of the People's. Forepaugh's opens with a matinee. The roster of the stock company is George Learock, Rose Leigh, Jennie Ellison, Mary Aquith, Eugenie Webb, Anne La Vallee, Gilbert Ely, Jack Webster, Joseph Cleworth, Charles J. Swickard, Cyrus Hale, Will Lewis, Louis Ancher, R. F. Rankin, Frank Peters, Albert Sackett, and Walter B. Gilbert. Winchester is booked to open the Park Theatre Sept. 2.

Atlantic City Notes: Joseph Hart and Carrie De Mar are at the Academy of Music Aug. 5-10, producing Forty Grandpa. In the company are Henry Bergman, John F. Keefe, John E. Brennan, Fannie Young, and Florette.—Blind Tom in piano recitals is a big card at the various hotels.—Seen on the board walk: Gus Pixley, Mr. and Mrs. Leon M. Polachek, Cora Chapman, Sarah Ward, and Paul Gilmora.

Loderer and Leavitt's revival of Manoppa will open its season at the Auditorium.

Gomp has again started the building of the Lyric Theatre in West Philadelphia, plans for which were drawn by John D. Allen some years ago. An unsuccessful attempt was made at that time to float bonds to pay for the theatre.

S. FRANKLIN.

CINCINNATI.

Chester Park Opera Company in Martha—
Brooke's Band at the Zoo.

(Special to The Mirror.)

CINCINNATI, O., Aug. 5.

Flowtow's Martha is a perennial favorite with our summer operagoers, and as a matter of course drew heavily last night when presented by the Chester Park company, as the offering for the seventh week of its engagement. The principal roles were taken by Thomas Perse, Edith Mason, Hattie Belle Ladd, Irene Malette, William Corlie, Ed Bagleton, Francis Gaillard, and J. J. Cluxton. Brooke's Band began to-night the seventh week of its engagement at the Zoo.

H. A. SUTTON.

SIR HENRY IRVING'S ROUTE.

After a three weeks' engagement at the Knickerbocker Theatre, opening Oct. 21, Sir Henry Irving, Ellen Terry, and their company will visit Brooklyn, Philadelphia, Chicago, Kansas City, St. Louis, Indianapolis, Columbus, Toledo, Pittsburgh, Cleveland, Buffalo, Rochester, Syracuse, Albany, Springfield, Boston, Providence, Hartford, New Haven, and Harlem in the order named, the tour ending March 21.

Deed Davidson invites offers. Address: New York, N. Y.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations
—Group of Seashore and Mountains.

CAPE CODDAGE, ME.

This has been the most brilliant season socially that has ever been experienced at this popular summer resort. Hardly a day has passed that has not seen the arrival of one or more well-known actors.

The largest theatre party ever given at the resort attended McCullum's Theatre on the afternoon of July 31. It included 250 prominent people, including many State officials.

Care Leigh is being lionized by society since it became known that she was not allowed to sing at a Portland church because she is an actress. Miss Leigh displayed excellent judgment by refusing to discuss the matter.

The members of the McCullum Stock company were the guests of J. A. Clarity, a prominent hotel man of Portland, on a delightful and successful deep-sea fishing trip last week. Harry McDough, stage carpenter of McCullum's Theatre, has left to join W. A. Brady's 'Way Down East' company.

Stephen Wright, who has been leading man at McCullum's Theatre, has left to commence rehearsals with Bertha Galland's company. F. Newton Lindo was here last week directing rehearsals of his play, 'Of the World, Worldly'. He was delighted with the beauty of the Cape.

Irene McCullum, popular treasurer of McCullum's Theatre, entertained a party of professional friends at a lawn party last Thursday evening.

PORTLAND, ME.

The advent of August finds Portland looking her prettiest in midsummer attire. The trees are heavy with green foliage and the air is fragrant with flowers, the streets are filled with gay and handsome women in Summer array, intermingled with the regulation blue of the brown and sturdy yachtsmen, and with pleasure-seeking tourists from all over the length and breadth of the country.

Lisle Leigh, one of the most popular actresses that comes to our shores, arrived July 30 for a few weeks' stay. She is the guest of Mr. and Mrs. H. M. Castner at the West End Hotel. Miss Leigh is engaged for the Forepaugh Stock company in Philadelphia the coming season and will begin rehearsals directly on leaving Portland.

Bertha Galland was in town for a few days last week, as was also jolly Dan Daly, en route for the East.

B. F. Keith arrived here July 29 in his handsome steam yacht. He is bound for the Pan-American Exposition via the St. Lawrence River. Mr. Keith had a large party on board.

The principal event at Peak's during the past week was the arrival July 30 of Mr. and Mrs. William H. Pascoe (Helen Mar Wilcox), who have come to spend their honeymoon, that will continue the remainder of the season. Mr. Pascoe was the matinee girl's idol during his long connection with the Peak's Island Stock company, and although he returns now after several years' absence, under the protecting wings of a wife, he is still silently worshipped by many a tear-bedimmed eye.

Bertha Creighton leaves Aug. 10 for a week's rest at Cape May, previous to commencing rehearsals with the Girard Stock company Aug. 19. She will be much missed in the theatrical colony here, as she is held in high esteem, both professionally and socially.

Harry L. Brown, advertising manager of the Jefferson Theatre, entertained a party of friends on a fishing trip July 28. They went out to the Cod Ledges, returning with three hundredweight of fish.

Alden Bass, a former member of the Gem company, arrived at Peak's July 27 to spend his vacation.

Joseph Wagner, treasurer of the Hollis Street Theatre, is enjoying a much needed rest with his old friends on the island. Mr. Wagner is one of the veterans of the colony.

After two months spent at both work and play on Peak's, Mr. and Mrs. Aubrey Boucicault left July 27 for New York. Mr. Boucicault will erect a cottage on the island before his return next season.

A very pleasant party was given in the parlors of the Bay View Hotel July 25. It was a farewell affair tendered Charles Scribner and Arthur Evans, members of the Castle Square Opera company, who have spent the last two months on the island, during which time they have become prime favorites. About fifty people were present, including Edith Olcott (daughter of Chauncey Olcott), whose beautiful voice was heard to advantage in several choice selections. Messrs. Scribner and Evans joined the Castle Square company at Manhattan Beach July 29.

Amelia Bingham, at one time leading woman of the Peak's Island Stock company, arrived on the island July 26, accompanied by her husband, Lloyd Bingham, and his sister. They stopped over en route for Bar Harbor. On their return they will spend another week here.

George Reardon, manager of the North Adams, Mass., Theatre, is stopping at Peak's with his wife. They intend to stay the month of August.

Walter Edwards is shortly to give a tea party to the children who are to take part in Cinderella. Mrs. Norman Connors will be matron.

Dudley Buck returned Wednesday from a business trip to New York. M. C. Rich.

MT. CLEMENS, MICH.

This is the time of year that the member of our theatrical colony is found putting away his boat and fishing rod and looking about for a nice comfortable Winter home for his dog. A time-table protruding from the pocket convinces one that the actor knows his vacation is drawing to a close and he soon must report for rehearsal. Quite a few theatrical folks continue to arrive, however, and the following have arrived during the past week: W. E. Hines, Earle Remington, James A. Walton, F. H. Newcomb, Harry Mills.

W. C. Cameron left for New York on Monday last to assume the management of the Four Cohans in 'The Governor's Son' for the second season. The company begin rehearsals on Aug. 5. Joe and Frank Rozino, left to fill an engagement at Grand Rapids, Mich.; Charles M. McDonald to play Suburban Park, St. Louis; Kara, the juggler, to New York; Frederic Hallen and Mollie Fuller to Buffalo.

Joe Welch, who is playing Detroit this week, is a daily visitor at the Springs. He has signed for next season with the Orpheum road show.

Hines and Remington will rest here for a few weeks. They have just returned from the Pacific Coast, where they played a successful engagement over the Orpheum circuit.

Tillie Cohen left for Boston on Sunday last after a five weeks' stay at this resort. W. E. Horton.

NOTES.

A performance for charity will be given at Larchmont, Aug. 10. Isabelle Eveson, Minnie Dupree, Belle Bucklin, J. E. Dodson and Charles Welles are some of those that will appear.

Lou Streeter and Grace Raymond are summering among the lakes of Northern Indiana.

Grace Cameron, the operatic soprano, is spending the Summer traveling in out of the way corners of the West. She has passed a good share of her vacation on ranches, and has made a fine collection of Indian blankets and baskets. She will return to New York in August.

James B. Sturgis, of Amelia Bingham's company, is spending his vacation with his mother at Houghton, Mich.

Jay Hunt has been summering at Lanesboro, Berkshire County, Mass., with his family, consisting of Mrs. Hunt (Florence Hale), Charlotte Hunt, Henriette Rich Hunt, and Gussie Hunt.

Mr. and Mrs. James F. Kelly (Dorothy Kent) have been entertaining Mrs. Kelly's mother during their vacation at Kelly's Island, Lake Erie.

Among the actor-folk who are summering at Sayville, L. I., this season are George Hoey, George Monroe, Mr. and Mrs. Thomas Ryan, Amy Forreland and Bessie Bonchill. Last year the theatrical colony of Sayville gave an entertainment to raise funds for building a theatre in the village. The performance was a great financial success and made the proposed playhouse almost a certainty. This Summer—in the latter part of August—another entertainment will be given, which, it is expected, will result in sufficient profit to complete the village theatre.

Ernest Lamson is putting in the Summer at his ranch near Iron Springs, Arizona, where he will remain until about Sept. 1. He has been re-engaged by Fred E. Wright for Arthur Sidman's York State Folks and has not signed to be featured by Fred G. Berger in 'A Poor Relation', as has been stated.

Zana Belasco is summering at Beachmont, and Frances Belasco at Revere Beach, Mass.

Mr. and Mrs. William Bonelli (Rose Stahl) are at Long Branch.

Mrs. Emma B. Young, mother of the Brothers Young, last week added to her already splendid record as a life saver. She was on board the yacht 'Geisha Girl', lying off Stevens' Point, Conn., when a little girl fell from a nearby pier into deep water. Mrs. Young swam to her aid and carried her safely to shore. This is the sixth rescue from drowning that Mrs. Young has made within three years.

Dora Lewis is visiting Mrs. John Schoeffel at Manchester-by-the-Sea, Mass.

Mr. and Mrs. Fred Ross and their daughter are at Far Rockaway.

Lewis Baker is the guest of his sister, Mrs. John Drew, at Easthampton, L. I.

Edith Hamilton has gone to Atlantic City, to rest until completely recovered from her recent illness.

"Aunt Louisa" Eldridge returned last week from Far Rockaway and is now visiting friends at Asbury Park.

Vivian Townsend is at her home, Cobleskill, N. Y., but will return to town in a few days.

Mr. and Mrs. William Gray (Bertie Conway), who have been spending the heated term at Atlantic City, will leave Aug. 8 for Mt. Clemens, Mich., where rehearsals of Hunting for Hawkins will begin Aug. 12.

H. R. Moore, the theatrical and circus agent, writes us from his Wisconsin home that he has fully recovered from the rheumatism with which he has been troubled for a year past.

Mr. and Mrs. Albert McGuckin (Lucille Saunders) are spending their vacation at Chatham, Mass.

Mr. and Mrs. Taurlow Bergen are resting in the White Mountains at Bethlehem, N. H., where they have a cottage. Mr. Bergen recently closed a successful Summer season as leading man of the Empire Stock company of Toledo.

W. S. Harkins is summering at Digby, Nova Scotia.

Mr. and Mrs. W. H. Stuart (Jessie Bonstelle) are enjoying their vacation in their new cottage at Rochester, N. Y.

Garland Gaden and Laura Lorraine were in New York yesterday. They are spending the Summer at their home at Freeport, L. I.

Maude Winter, who is to be David Warfield's leading woman in 'The Auctioneer' this season has been visiting Madame Darling, the vocal teacher, at Atlantic City.

Augustus Pitou will spend August at Belgrade Lakes, Me.

Charles L. Newton, late of the Harkins stock company, is at Sayville, L. I., the guest of Charles E. Bloomer at "Strelson Lodge." Other professionals at Sayville are Bessie Bonchill, Seeley and West, George Monroe, Ryan and Richfield, Mr. and Mrs. Edmond McWade, Amy Forslund, Frank Davis, Marie Dudley, Dorothy Drew, James Hoey, and Myrtle Tressider.

NOTES OF NEW THEATRES.

Plans are afoot for the erection of a theatre at Kingston, Ont.

Harry Beresford in 'The Wrong Mr. Wright' will open the New Vendome Theatre at Fulton, Ky., Sept. 21.

The canvas theatre to be used by Manager Greenwall at Dallas, Texas, is to serve only until his permanent theatre there, now building, is completed.

AMONG THE DRAMATISTS.

George Bowles and Edmund Dav have collaborated on a three-act comedy. The play has been completed, but is unnamed as yet.

Maurice Hewlett is writing a play for Sarah Bernhardt on the subject of Mary, Queen of Scots.

John Turtur, leading juvenile, Mission, . . .

GOSSIP.



Isidore Witmark, of the firm of M. Witmark and Sons, the music publishers, will court new fame this season as a composer of light opera music. He and Frederick Ranken are responsible for 'The Chapone', to be produced by Frank L. Perley. Mr. Witmark is by no means a novice in this line of work, for he has been a prominent figure for some years in amateur circles as a composer, writer and producer of light opera. His recent trip to London accomplished the establishment of a branch house of his firm in that city that will be run on the American plan. This achievement is noteworthy, for the reason of its being an innovation there in many respects. Members of the profession will find courtesies there that to the conservative Briton will seem lavish, if not unheard of.

Wilby Frampton, the aged English actor, was overcome by the heat last Monday while walking on the Rialto. Friends came to his aid. He soon revived and was taken to his home.

Kenyon Bishop has returned to town after a visit in West Virginia.

Cora Tanner has finished her Summer vacation and is in town again.

Walter Lewis, son of Horace Lewis, has just completed his college course—which caused his retirement from the stage for a period of four years—and has been engaged for the Otis Skinner company this season. Walter Lewis was the original Frank Temple in 'The Soudan', in America, and when a youngster he played many other boy's roles successfully.

Rose Thurnauer left Sunday with the Leon Herrmann company to join her husband, Edward Thurnauer, in Chicago. She will travel with him the entire season.

J. W. Gilligwater is at his home in St. Louis for a few weeks' visit prior to opening his season with Hunting for Hawkins.

Sweet Marie will be the name of the musical farce in which the Russell Brothers are to star under Oscar Hammerstein's management, opening at the Victoria Theatre Sept. 23.

Lucile Allen Walker has just returned from her three weeks' vacation, dividing her time between Lake Umbagog, Lake View, Mass., and Lake Massabesic, N. H.

Laura Le Claire Sands will return to the stage next season after an absence of six years, that she spent on her orange grove, at Auburndale, Fla. Miss Sands has been engaged by W. A. Brady for 'Matty in Lovers' Lane' (Eastern).

The Girl from Paris was presented by the opera company at Pleasure Bay, Long Branch, last evening, with Delia Stacey in the title part.

Edith Ross and James P. Gilligan, a non-professional, were married at Newark, N. J., Aug. 1.

Barney Gilmore is at Lake Champlain, but will soon come to town for rehearsals of 'Kidnapped' in New York. The tour is all booked. Mr. Gilmore has under consideration a play, adapted by George Halowitz and Robert Scott Landis from a historical novel. He may produce it during the season of 1902-3 in conjunction with a new comedy in which he will star.

May Boley, who, as recorded elsewhere in THE MIRROR, was married last Friday to Lieutenant Frederick Lindsay Nicholson, of England, narrowly escaped being burned to death on her honeymoon trip. Mr. and Mrs. Nicholson went to Atlantic City to spend Sunday. That evening while they were on the board walk Mrs. Nicholson's gown caught fire from a lighted match. Ralph Bingham and William Massey, of Philadelphia, extinguished the blaze by wrapping Mrs. Nicholson in their coats.

Edwin Mordant has returned to the city for rehearsals of 'The Fatal Wedding'. He will be featured in the leading role.

Mabel Knowles recently sailed on the 'Etruria' for Europe. She is to visit London, Paris, and Berlin, and will be gone an indefinite period.

Norman Gimber, well known in the profession through his long association with the Actors' Fund, was married in this city on July 30, to a non-professional.

Thomas Ricketts will close with the Burgomaster company Aug. 17.

During the past week eighteen managers of California became life members of the Actors' Fund. As the fee for life membership is \$50 the Western managers have made a substantial addition to the fund.

Charlotte Winnett is spending the Summer at Saratoga Springs. Her plans for next season have not been decided upon.

Munro and Sage's combination 'Prisoner of Zenda' and Rupert of Hentzau company will begin rehearsals at Daly's Theatre on Aug. 19. The 'Pride of Jennico' company, under the same management, will begin rehearsals on Sept. 2.

The members of 'The Whirl of the Town' company are going to London in several divisions. Gus Kerker, Henry E. Dixey, Frank Belcher, and Gus Bruno sailed from this port on the 'Furst Bismarck' on Aug. 1; Dan Baker, and Edwin Nye sailed on the 'Etruria' on Aug. 3, and Richard Barry and Mr. and Mrs. Charles Cox will sail on the 'St. Paul' on Aug. 7.

William Gillette and his company will sail for England on the 'St. Paul' on Aug. 7.

For their revival of 'The Taming of the Shrew', in which Charles B. Hanford will be starred, Managers Delcher and Brennan have secured several members of the cast that appeared during the run of the play for one hundred nights at Daly's Theatre. Delcher and Brennan's production will commence its season in October in Richmond, Va. After a tour of the South and West it will be seen in New York.

Herbert Kelsey and Effie Shannon's season will commence on Sept. 8 in Detroit, in place of Columbus, as at first announced. Their play, 'Her Lord and Master', which Martha Morton has written purposely for them, will then be seen for the first time. Rehearsals will commence the 15th of this month. Homer F. Emens is making the scenery. The scenes are laid in America and England.

Mr. and Mrs. Charles Plunkett, who have been summering at Prince Edward's Island, returned to town on Friday last.

Victory Bateman has not signed with the Shipman Brothers, as reported, but is rehearsing the title-role in 'The Mormon Wife', which she will play during the New York run only at the Fourteenth Street Theatre.

Chauncey Olcott closed a very successful season in San Francisco last Saturday, and is now starting on a tour of the Northwest, in which territory he has not appeared before. He will play Garrett O'Magh exclusively through the season.

Winchester, with Margaret May in the stellar role, will open at the Park Theatre, Philadelphia, on Sept. 16.

Thomas Jefferson will begin his fourth tour in Rip Van Winkle on Sept. 16. Joseph Jefferson will begin his short Autumn season about Oct. 1. Leon Mayer will, as formerly, be the business-manager of both companies.

The County Judge, the new rural comedy by Alice E. Ives and J. H. Eddy, will be produced on the road in November and in February will be presented in New York.

John Allison, in 'The Wrong Mr. Wright', will begin his season on Sept. 12—not in August, as has been reported.

THE ELKS.

Seattle (Wash.) Elks have lately gone in for baseball. A challenge was sent to the Los Angeles Lodge, and a game, July 9, resulted in a victory for the visitors by the score of 32 to 3. Manager Hodgdon, of the Seattle team, is not discouraged, however, and has arranged for a series of games with the Elks of neighboring cities, including Portland, Astoria, Tacoma, Spokane, Port Angeles and Everett. The Los Angeles boys were well entertained, including a smoker and a trip to Victoria.

A lodge of Elks was instituted in Kewanee, Ill., July 28. Monmouth Lodge took charge of the ceremonies and Elks of other neighboring towns assisted.

John Garrett, a prominent member of the Leavenworth, Kans., Lodge, and a leading lumber merchant of that city, was shot and killed by Michael Kelly, an insane man, on July 23.

The officers elected by the Elks at the Milwaukee Convention, July 23, are: Grand Exalted Ruler, Charles E. Pickett, Waterville, Ia.; Grand Esteemed Leading Knight, A. G. Field, Columbus, Ohio; Grand Esteemed Loyal Knight, William B. Brock, Lexington, Ky.; Grand Esteemed Lecturing Knight, Judge A. H. Pickens, Denver; Grand Secretary, George A. Reynolds, Saginaw, Mich.; Grand Treasurer, F. C. Orris, Meadville, Pa.; Grand Trustee (three years), Henry W. Means, Baltimore; Grand Tyler, Joseph Henning, Anderson, Ind. The term of office, except in the instance of Grand Trustee, is one year.

MATTERS OF FACT.

J. Sebastian Hiller, the well-known composer and musical director, has not closed with the Florida company for next season. He is at liberty and may be addressed at this office. Mr. Hiller is an artist of wonderful versatility. He is an excellent stage-manager, a vocalist and a character comedian, besides being a most proficient musical director and composer. His varied accomplishments make him especially valuable in directing new productions, and of this work he is particularly fond. During his long association with De Wolf Hopper, Mr. Hiller supplied a great deal of music to the various scenes—notably Dr. Syntax.

Fred Lotto, character comedian and stage-manager, has not closed for the coming season, and may be addressed care of the Grand Union Hotel, this city.

El Paso, Texas, with a population of 25,000, has but one theatre, the Myer Opera House, which has just been leased by Frank S. Ryan, who will also manage the house.

Edwin Rostell is having the Booth version of 'Don Cesar de Bazan' rewritten in five acts. A realistic sword combat will be introduced in which Mr. Rostell will be seen fighting three men at one time. Rehearsals begin Sept. 10 in this city, the season opening Sept. 23 at Utica.

Miss Woodson, of 29 West Ninety-seventh Street, will sell a handsome gold embroidered Empire gown at a bargain.

Hattie Delore invites offers for musical comedies and to introduce her successful trio. Last season she played leads in 'A Stranger in New York'.

Robert Kane's Mountain Park Opera company, at Holyoke, Mass., is in its seventh successful week. Mamie Scott, the soubrette, is a favorite. On July 19 she gave a reception on the stage.

H. Logan Reid, scenic artist, has returned to New York after a successful season at the Pan-American Exposition. Mr. Reid left Buffalo with the good wishes of the Pan-American officials, and was personally complimented by Newcomb Carlton, Director of Works, upon the quality, tone and general satisfaction his landscapes had given to all concerned.

Carol Birdall has recently returned from the other side. The London Post and other papers speak in the highest commendation of her work. Miss Birdall will be remembered also for some excellent newspaper work.

Master Sammie Brown, the boy singer, who last season made a hit through the South with the Braunig Dramatic company, and formerly with Kelly's Kids, has signed for one of the principal parts in 'One of the Bravest'.

Augusta True, after spending a few weeks at the Pan-American and her home in McConnelsville, Ohio, returned to New York last week.

Minnie B. Lane has not signed a contract for next season, her line of business being juvenile leads and heavies.

Etha Williams, who plays the leading female role in 'At the Old Cross Roads', will stage the play for Arthur C. Alston.

The Lady of Ostend was successfully produced at Terry's Theatre, London, where it ran for many weeks. Through error in the announcement of last week's issue, it was stated that the production ran at Perry's instead of Terry's.

4. Death of Charles Fochter, 1879.
5. Death of Patti Ross, 1884.
6. Birth of James K. Brown, in England, 1791.
7. Death of Ira Aldridge, at London, Poland,
1896.
Birth of Low Dechneider, at Hartford, Conn.,
1899.
8. Birth of Charlotte Frances (Miss Charles H.
Hale), in London, 1899.
- Death of Jerry Mayfield, at St. Louis, 1901.
9. Death of Theodore H. Vandenberg ("Jack
Bundy"), in Albany, 1903.
- Birth of Fanny Sigurd Price, at Vicksburg,
Miss., 1907.
- Death of Colonel William H. Allen, at Pitts-
burg, Mass., 1909.
- Death of Edward Stevenson Smith, in
New York, 1909.
10. Death of Alfred Nathan Smith, in 1911.

THE USHER.



Norman Hapgood, who is one of the most thoughtful and conservative of our critics, has been interviewed in London, and yesterday his views on the subject of the Theatrical Trust were published here in the form of a special cable to the Sun. Mr. Hapgood says:

"There are a greater number of good plays in London than in New York, partly because of its theatres and partly because of the larger public who care for plays having literary and intellectual value."

"The Theatrical Trust in America, within the scope of its influence, places the drama on a strictly commercial basis and gives people a monotone of the commonplace. America has almost nobody who is devoting himself to dramatic art for the sake of reputation. The Trust tries to discourage such efforts by keeping every important theatre under its management for money making purposes."

"Fortunately England does not suffer such business domination. I have seen more intellectual plays in London in six weeks than were ever produced in America in two years. Art cannot flourish in an atmosphere of trade. The Trust must die before we can hope to rise to English standards."

Mr. Hapgood knows this subject thoroughly, and the picture he paints is in no sense exaggerated. The conclusion that he reaches must appeal to every playgoer, every dramatist and every actor who cherishes any hope for the future of the American stage.

While the efforts of French dramatists to collect royalties on plays that have not been copyrighted in this country may not succeed, at the same time all honest men will hope that they may be able to place themselves in a position where the product of their brains will not be at the mercy of every thievish playwright who desires to make use of them without payment and without credit.

Our international copyright relations furnish French authors with the opportunity to protect their works, but they appear to be ignorant of the very simple requirements, consequently they frequently vitiate their rights in this country by failure to take advantage of them.

Perhaps, if the French authors would make a closer study of our copyright provisions as respects foreigners, it would be more fruitful of practical results than for them to combine, as they are said to have done, for the purpose of bringing suits against the appropriators of their non-copyrighted plays. Of course such suits would have no standing in our courts, although morally the authors and owners are entitled to the profits of their work.

It seems to be a difficult matter to impress European dramatists with the advantages accruing from securing copyright in this country. Very often they will publish their works abroad without taking the precaution of copyrighting and publishing here, with the result that anybody can use them without fear of legal interference.

The Rochester Post observes, apropos of Charles Frohman's schemes for next season: "There is one drama and Frohman takes the profit. To judge by the prominence given by New York papers to the 'plans' of Charles Frohman it would seem that the doctrine of theatrical Caesarism had been formally accepted by a worshipping world. Time was when the rule of the theatrical world was divided. In those days individualism in art was tolerated. Now there is only room for Frohman."

Caesarism it may be, but it has been thrust down the throats of the public, it has not been formally accepted. Caesarism, moreover, always comes to an inevitable dénouement.

John Arthur Fraser recently took exception to *The Minnow's* criticism of the comic opera which was produced by the Parry Opera company at Terrace Garden, and for which he provided the book. Mr. Fraser was not pleased because our critic was not pleased.

Burrett Eastman pays his respects to Fraser apropos of this matter in the *Chicago Journal*. Mr. Eastman recalls the fact that Fraser produced another Triby when Paul Potter's dramatization was in its career of prosperity, locating the scene in Scotland, but naming the characters after Du Maurier's; and that he tried to profit in the same way with *The Little Minister*, *Sherlock Holmes* and other successful plays.

"Naturally and fortunately he did not find it possible to profit greatly," says Mr. Eastman, "and about all he has got out of his labors is the reputation he possesses." Mr. Eastman says many other things about Fraser which are neither polite nor complimentary. Mr. Fraser objected to *The Minnow's* criti-

cism because of its *caustic* and truthfulness. The fate of Mr. Fraser's opera, however, appears to be quite in line with the views that our critic expressed.

Apparently Duse and d'Annunzio have thought twice about their plan for a concerted visit to this country, as it is now said the actress will come alone. The decision is wise.

William Winter in a forecast of the new dramatic season, writing of the still suggested Bernhardt-Adams Romeo-Juliet scheme, refers to various catchpenny projects of the same sort that have been tried in the past.

"The experiment in Polyglot drama," says Mr. Winter, "if that be intended, and it is difficult to believe that any manager, however speculative, would endeavor to foist upon serious attention a Romeo pattering broken English with a French nasal cadence, and that Romeo an elderly woman trying to look like a young man, has several times been tried, and has always been a bore. Many years ago, at the Winter Garden, Othello was performed, with Booth as Iago, speaking English; Davidson as the Moor, speaking German, and Madame Methun-Scheller as Desdemona, speaking both tongues after a fashion; but, in that instance, the acting redeemed the lingual jumble, at least to some extent; for Davidson was superb as Othello, particularly in the fifth act, and Edwin Booth as Iago gave a performance of that part which has never been equaled, or approached, on our stage. Yet, even so, the mixture of languages was an affliction. Other trials of this sort have followed, implicating the names of Salvini, Clara Morris, Mrs. Bowers, and others, and leaving memories of endurance heavily taxed and of patience well nigh exhausted. The monitions of experience, however, signify nothing, when opposed to the greed of pecuniary gain, and artistic sensibilities are but little likely to be considered when dramatic circus tricks can obtain practical approbation. Time will show. It may be frittered English that the town is to enjoy, or it may be the potpourri of the Tower of Babel. In either case 'this, too, will pass.'"

But it is not likely that Bernhardt will change her joke—which was made the subject of an advertising fake—into a serious project. She has too keen a sense of the ridiculous to place herself in a grotesque posture.

DANIEL FRAWLEY STARS WITHOUT A "T."

The organization known in the past as the Frawley Stock company is to be hereafter Daniel Frawley's company, Mr. Frawley being the star. And, mark you, it is no longer "T." Daniel, but plain Daniel. Mr. Frawley says that he has been mis-called so often T. D. T. J., and even D. T. Frawley, that he wants to see if the papers won't find Daniel Frawley an easier name to print. In changing the style of his company from a stock organization to a star's supporting force Mr. Frawley avers that he is actuated by business reasons, finding the new arrangement a more satisfactory one pecuniarily. Larger audiences, he says, are drawn by Daniel Frawley and his company with Daniel Frawley in star parts than by the Frawley Stock company. Mr. Frawley recently presented *Secret Service* in San Francisco and achieved a decided success with William Gillette's role.

PYGMALION AND GALATEA AT PRESBO.

At the request of nearly 200 subscribers, members of the Summer colony of Glen Cove, Charles T. Vincent, the playwright, repeated on July 31 the open-air performance of Gilbert's classic, which was so successfully produced on July 3 for the first time in America in the open air.

At the conclusion of the play on Thursday evening a committee waited upon Mr. Vincent with the offer of a pecuniary guarantee for an annual outdoor series of plays.

Charles Walcott was the Pygmalion, Florence Courtney the Galatea, Annie Lockhart the Cynicea, Annie Lambert the Daphne, Ethel De Silva the Mirine, James Daly the Lucippe, J. G. Bramhall the Agamemnon, and Charles T. Vincent the Chryseus.

THE TIDE IS TURNING.

The stagnation in the local amusement field, which for some weeks, outside of the Summer resorts, has been confined to five houses, Tony Pastor's, Keith's Union Square, Proctor's Fifth Avenue, the Knickerbocker and Casino, comes to an end this week. *The Minnow's* list of Current Amusements gives its first indication this week of the approach of a new season, the Third Avenue Theatre being the first to reopen its doors on Saturday night. Next will be the Fourteenth Street Theatre, on Aug. 14, and from that time on until Labor Day, in more or less rapid succession, at least two-thirds of the places indicated will be once more in operation.

PERILS OF STAGE AUTOMOBILING.

In the first act of *The Strollers* at the Knickerbocker Marie George steers an automobile down a slanting run representing a mountain roadway. On Thursday evening the automobile became obstreperous and took a short cut to the stage by jumping off the side of the mountain. Miss George tumbled out and was carried from the stage. She wasn't hurt much, however, and later in the performance resumed her role.

DECK BOOM: One desirable deck just vacated at Shipman Brothers, 1440 B'way, for rental.

A NARROW ESCAPE.

Edith Ellis Baker, who, accompanied by her brother, Edward M. Ellis, has been spending the Summer at their Summer home, Coldwater, Mich., narrowly escaped drowning on Wednesday last. Miss Baker, who last season was landing woman of the Baker Stock company at the Criterion Theatre, Brooklyn, had accepted an invitation from friends to go yachting, and with her brother was seated near the edge of the deck. While in conversation the boat lurched, throwing one of the passengers against Miss Baker, who was thrown overboard. The boat being under full headway, Miss Baker was rapidly being left in the wake, when her brother jumped overboard and finally succeeded in bringing her to the surface as she was sinking for the second time. Miss Baker is now confined to the house, suffering from exhaustion.

DANIEL SULLY'S DOINGS.

Daniel Sully was in town last week making final arrangements for his coming tour in *The Parish Priest*, which opens at Bridgeport on Sept. 2. Mr. Sully has passed the Summer, as usual, at his farm at Lake Hill, in the Catskills, and he will remain there until Aug. 20, when his rehearsals begin. Among the players engaged for the company are Ida Van Sicken, Helen Nelson, Leola May, Chrystie Miller, Robert Haylock, F. Stanton Heck and John D. Griffin. A complete new equipment of scenery has been painted for *The Parish Priest*. As before, the tour will be under the direction of Willis E. Boyer.

THEATRE AND HOTEL BURNED.

Bellinger's Cottage Theatre and Hotel at Mechanicstown, N. Y., was razed to the ground by fire in the early hours of July 31.

Mrs. Charles Bellinger, wife of the proprietor and one of the women selected by Imre Kiralfy to represent this country at the Paris beauty show, was compelled to jump from a second-story window and sustained slight injuries. Louise Walby and Clayton and Desham, members of the profession, also narrowly escaped.

The property was valued at \$14,000, of which \$8,500 is covered by insurance.

PLAYERS WRITE FOR MAGAZINES.

The theatrical profession is well represented in the columns of the current magazines. Wilton Lackaye writes on the endowed theatre in the *Theatre*, Viola Allen gives advice to stage-struck girls in the *Cosmopolitan*, and Stuart Robson defends the intelligence of the actor in the *Forum*.

SUMMER THEATRE BURNED.

The Summer theatre at Richfield Springs, N. Y., was burned yesterday (Monday).

NOTES OF OPENINGS.

Foxy Grandpa, in Atlantic City, Aug. 5.
Primrose and Dockstader's Minstrels at Springfield, Mass., Aug. 1.
"In a Woman's Power" in Chicago, Aug. 18.
On the Stroke of Twelve at Detroit, Aug. 25.
The Stewart Fulmer Stock company at Williamsport, Pa., Aug. 22. Rehearsals commence Aug. 14. The repertoire will include *The Southern Rose*, *Under Two Flags*, *The Heart of Tennessee*, *The Vendetta*, *Not Guilty*, *His Daughter's Honor*, *La Belle Marie* and *Nell Gwynne*.
The Daughter of the Diamond King at Asbury Park, Aug. 1.
At Cripple Creek at Indianapolis, Aug. 5.
Gorton's Minstrels at Skaneateles, N. Y., July 31.
Pennsylvania, at Camden, N. J., Sept. 2.
Rose Coghlan in Peg Woffington, in Brooklyn, Sept. 8, playing the following week at the Grand Opera House in this city.
The Myrtle Vinton Company, at Winchester, Ill., Aug. 19. Rehearsals begin Aug. 12.
Hunting for Hawkins, at Milwaukee, Sept. 1.
Leon Herrmann company, at the Great Northern Theatre, Chicago, Aug. 11 for two weeks. Thence to the Pacific Coast and later in the season to Australia.
Whose Baby Are You, at Middletown, N. Y., Aug. 29.

MUSIC NOTES.

Theron Perkins and his Boston Concert Band are a successful attraction at the steel pier, at Atlantic City. The band commenced a two months' engagement July 22.
Sorrentino's Banda Roma, under the management of Howard Faw, is said to have made the success of its career this Summer at Lake Harriet, Minneapolis. From Minneapolis the band goes to Kansas City for a lengthy engagement and then to the Pittsburgh Exposition.
Beatrice Davidson, a soprano, who has been studying abroad, sang at a private musicale at her home, Saratoga, N. Y., July 30, and was received enthusiastically. Miss Davidson will return to Europe on Aug. 27 to make her debut in grand opera.
Henry Wolfsohn returned from Europe on Thursday, after having arranged for concert tours of this country next season under his management, of Josef Hofmann, Jean Gerardy, Fritz Kreisler, Clara Fodde-King, and Whitney Tew, as well as a lecture tour of Carl Armbruster, who will talk on the Wagner operas.
The New Hampshire Music Teachers' Association held a musical festival at Manchester, N. H., last week that was very successful. Excellent programmes were rendered by many well-known teachers and musicians, both in the Association and out.

Doré Davidson invites offers. Address Minnow.

PERSONAL.



LEIGH.—Lisle Leigh, whose portrait is published above, has been engaged for next season as leading woman of the stock company at Forpaugh's Theatre, Philadelphia, the season opening Aug. 17. Miss Leigh filled the same position five years ago. With her aunt, she is making a brief visit at Portland, Me., for the purpose of resting a few days after her Summer with the Albee Stock company, at Keith's, Providence, where she became a strong favorite with the audiences and was successful in a wide variety of leading parts. Many regrets were expressed at her departure, and she received an abundance of floral gifts from the theatregoers and the other members of the company.

LYON.—Florence Lloyd arrived from England on Sunday by the new gigantic White Star liner *Celtic*. Miss Lloyd was registered on the ship's papers under her own name of Rose.

MORRISON.—E. W. Morrison has signed with *The Last Appeal*.

POTTER.—Mrs. James Brown Potter is said to be writing her autobiography.

FAVERHAM.—The date of William Faverham's opening in *A Royal Rival* at the Criterion has been pushed forward another week, and is now announced for Aug. 19.

PERRY.—Gertrude Perry will play *Estrella* in the Arizona touring company the coming season.

DALTON.—Charles Dalton will star next season in a dramatization of Bertha Runkle's "The Helmet of Navarre" made by Miss Runkle and Lawrence Marston. The production will be made by William Greet, of London, at the Garden Theatre, New York, on Dec. 2.

SULLIVAN.—James H. Sullivan, who became very popular in London as the "polite lunatic" in *The Belle of New York*, intends to play a starring engagement there in *All on Account of Eliza*, the English rights to which he has bought from Louis Mann.

ARDEN.—Edwin Arden has been engaged to support Sadie Martinot in *The Marriage Game*.

JOHNSON.—Alice Johnson was engaged last week as leading woman of the Donnelly Stock company at the Murray Hill Theatre for the ensuing season.

MURRAY.—Mr. and Mrs. J. Duke Murray (Mary Davenport) returned to town last week from Buzzard's Bay, Mass., where they had been summering.

FISHER.—Maggie Holloway Fisher will be a member of William Faverham's company in *A Royal Rival*.

WILLARD.—E. S. Willard, whose portrait appears on the front page of *The Mirror* this week, is to follow the example of some other English stars by building a theatre of his own in London. A site in Regent Circus has been selected.

NEBBITT.—Miriam Nebbitt returned to New York last week, having enjoyed a brief vacation after her season as leading woman with the Empire Theatre Stock company, Toledo.

DAILY.—Dan Daily, summering at Revere Beach, Mass., is a persistent and enthusiastic patron of the cycle races there and in Boston.

LEWIS.—Horace Lewis, having retired from the cast of *Lovers' Lane*, has returned to New York, and his part will be played hereafter by Frank Hartwell, Mrs. Hartwell appearing in Agnes Findlay's original role of Aunt Melvay. The company are resting this week, having concluded their successful engagement at McVicker's Theatre, Chicago.

ADLER.—Jacob Adler, the Yiddish actor, presented the Jewish King Lear at the Standard Theatre, London, July 29.

BERNHARDT.—Sarah Bernhardt is at her Summer residence, Belle Isle, France. Her son, Maurice Bernhardt, is at work on an adaptation of Henry K. Sienkiewicz's novel, "With Fire and Sword," that will be produced early next year.

NETHERSOLE.—Olga Nethersole is said to have entirely recovered from her recent illness. She is at her country home, Norfolk, England, for a time and will go thence to Carlsbad and Homburg for a rest of several months.

NILSSON.—Christine Nilsson (Coutness di Maranda) is reported to be very seriously ill at her home at Gothenburg.

-AT LIBERTY.

Manhattan Mosaic

ACADEMY OF MUSIC (176-124 Montague St.), Closed Sat. Eve., June 25.
PAINE (100-100 Fulton St.), Closed Mon. Eve., July 1.
PAINE AND MORGAN'S (340-322 Adams St.), Closed Sat. Eve., June 25.
NOTARY (College Ave. and South 4th St.), Closed Sat. Eve., June 25.
GRAND OPERA HOUSE (Glen Pl., nr. Fulton St.), Closed Sat. Eve., June 25.
PATTON (Coe Ave., opposite Taylor St.), Closed Sat. Eve., June 25.
UNION (340-186 Grand St.), Closed Thurs. Eve., June 25.
WINDMILL (Montrose Ave. and Leonard St.), Closed Sat. Eve., June 25.
ORPHEUM (Fulton St., opposite Grand Ave.), Closed Sat. Eve., June 25.
AMPHION (187-441 Bedford Ave.), Closed Fri. Eve., June 25.
STAR (100-100 Jay St., nr. Fulton St.), Closed Mon. Eve., July 1.
COLUMBIA (Washington, Tillary and Adams St.), Closed Sat. Eve., May 12.
GAYETY (Grand Ave. and Manhattan St.), Closed Sat. Eve., June 25.
HEIN (Grand and Livingston Sts.), Closed Sat. Eve., June 25.
HOWLAND (325-327 Fulton St.), Closed Sat. Eve., June 25.
FRICK WILLIAMS MUSIC HALL (Fulton St. and Adams Ave.), Closed Sun. Eve., May 25.
ORPHEUM (Fulton St., Bowdoin Pl., Flatbush Ave.), Closed Sat. Eve., June 25.
FOLLIES (Grand Ave. and Delaware St., Now being completed).

Doré Davidson invites offers. Address Minnson.

Upon my arrival in the Salt River Valley (a good place for a man that supported Bryan), my brother informed me that some one had been stealing the irrigating water that should have run onto my ranch. To steal a stream of water may be Greek to some that live in a rain coun-

Address, AGENTS, or GRAND UNION HOTEL, 42d St. and 4th Ave., N. Y. City.

Gus Franklin, father of Irene Franklin, died recently at Gouverneur Hospital in this city.
Harry Ross, a comedian, died at Enid, Okla., on June 8 of consumption.

vaudevillians, will have parts in The Irish Pawnbrokers.

THE STOCK COMPANIES.



Photo by Gilbert's Studio, Philadelphia, Pa.

The above is a reproduction of a photograph of Katherine Fisher, who was recently engaged by Mrs. T. J. Boyle as stock star at the Grand Opera House, Nashville, Tenn. Mr. Edwards is now the leading man at the Gem Theatre, Peak's Island, Me., where he has met with flattering success. Mrs. Boyle recently visited Peak's Island, saw Mr. Edwards play a number of parts, and did not leave until she had signed a contract with him to appear at her theatre in Nashville the coming season. In a recent interview Mrs. Boyle said: "I consider Mr. Edwards one of the very best stock leading men, if not the very best, in America to-day. He is especially suited to romantic and heroic roles, and many classic plays will be produced by him the coming year. His most pronounced success in that line has been *Virginia*, which he repeated by popular vote three times in two seasons in Philadelphia. He has, however, engaged in all sorts of dramatic work, jumping from *Cyrano de Bergerac* in one week to *What Happened to Jones* the next. He has been the attraction for the last three years at the Girard Avenue Theatre, Philadelphia, and refused an engagement at the American, in this city, to go South with me."

Alden Bass recently achieved great success at the Castle Square Theatre, Boston, as a stock star, where he played David Holmes in *A Bachelor's Romance* and *Hosna Howe in Peaceful Valley*. The Boston press gave him much commendation and "voice of his success as notable, and his enthusiastic approval by the public was unquestioned. Acting on the advice of friends Mr. Bass will travel as a stock star the coming season, presenting the above mentioned plays and a new comedy drama originally written for Sol Smith Russell, in which Mr. Bass will star as a combination attraction later on.

The stock company at the Bowdoin Square Theatre next season will include Maud Edna Hall, Charlotte Hunt, Virginia Thornton, Florence Hale, Leila Davis, Henrietta Rich, Corinne Cantwell, Gussie Hunt, Bert Lytell, R. Phillips, E. D. Denison, Lawrence Merton, Carl Fey, Gilmore Hammond, D. L. Mayford, James Levering, and Frank Marr. Jay Hunt will be stage director.

Maud Edna Hall has been engaged for a special six weeks' engagement at the Bowdoin Square Theatre, after which her plans are unsettled. She is spending the summer cruising with friends on the yacht *Solid Comfort*.

Hazel Kirke was well received by the patrons of the Majestic Theatre, Utica, last week. It was considered the best presentation that the stock company has given. Kathryn Browne was successful as Hazel and William Charles Mawson, the stage-manager, was excellent as Dunstan Kirke, the first role he has played during the company's season. Lawrence Gattison scored as Pitticus Green, and Kate Jepson, Louis Albion, George Rowe, Grace Valain, Elizabeth Hunt, George Fox, and Robert Cashe also won favor.

The Belle of Richmond, by Sidney Sommers Toler, was continued at McCullum's Theatre, Cape Cottage, Me., the first half of last week, and was considered the most successful production of the season. The last half of the week was devoted to *Of the World, Worldly*, a new play by F. Newton Lindo, and it won instant favor. Stephen Wright and Henrietta Browne in the leading roles did much for the success of the play. Lee Sterrett won praise for strong character work. Manager McCullum had the leading comedy role and created much amusement. *Northern Lights* this week.

Manager Harry Davis, of the Grand Opera House Stock company, Pittsburg, has almost completed his company for the coming season. The list thus far includes Sarah Truax and William Ingersoll, re-engaged for leading roles; Marion Ballou, Alice Gale, Walter Ware, Franklyn Ritchie, Anna Barclay, and Joseph Egerton. J. C. Hoffman continues as stage director.

Melbourne MacDowell will disband his present company after his Los Angeles engagement of five weeks from Aug. 5, and will resume his stock starring tour, beginning with a season of five weeks from Sept. 10 with the Baldwin-Melville Stock company, New Orleans.

Reginald H. Barlow has been engaged for leading roles and Hamilton Le Faune for juveniles by Nick Wagner for his stock company at St. Joseph, Mo. The coming season will open Aug. 31.

Mrs. J. A. C. Chandler, of Richmond, Va., is to make her stage debut with the Giffin Stock company in that city during the summer of 1902.

Harry E. Mittenhal returned recently from a four weeks' trip to Mt. Clemens, Mich., and has gone to Troy to begin the rehearsal of his Aubrey Stock company.

Joseph Cleworth has signed for juvenile

roles with the Forepaugh Stock company, Philadelphia.

Katherine Fisher will be the ingenue of the Boyle Stock company, Nashville, the coming season.

At Izetta Jewel's closing performance with the Empire Theatre Stock company, Providence, her friends presented her with beautiful floral offerings, to which were attached a beautiful ivory fan and a diamond pin.

William Richards has signed as leading man with the McCloy Stock company.

Lee Sterrett has been engaged for the Boyle and Edwards Stock company, Birmingham, Ala.

Ethel Ferguson has become a member of the stock company at Utica, N. Y.

The Empire Theatre, Toledo, will continue as a stock house next season, and Manager J. H. Garson is in town engaging the company.

James Neill has issued a neat booklet, profusely illustrated, that tells the history of his stock company from its opening, Nov. 13, 1895.

Asa Lee Willard goes to Toledo, O., next season as leading man of the Empire Theatre Stock company.

The Maurice Freeman Stock company, of St. Louis, opened their ninth week on July 28 in Camille, with Nadine Winston in the title role. Miss Winston gave an artistic characterization, as did Maurice Freeman as Armand Duval. R. F. Rutledge as the Comte de Varville, Herbert St. John Brenon as Gaston Rieux, Anna Marie Schaefer as Prudence, Gretchen Bichel as Olympe, and Charles King as George Duval assisted ably. Sunday the company began a season of six weeks at Uhlrig's Cave in A Cheerful Lie.

Mr. and Mrs. Henry Pemberton (Louise Dunbar) closed with the Eclipse Park Stock company Aug. 3, to go with The Heart of Chicago.

The Criterion Stock company, St. Paul, Minn., opened the eighth week of their season to big business in The Two Orphans. May Buckley gave a capital performance of the blind girl, Louise. Kate Jackson was an excellent Madame Frochard. Maudie Turner Gordon gave a sympathetic performance of Henriette. Marie Doro was a capable Mariette. Harry Burkhardt was a handsome Chevalier Maurice de Vaudrey, making an emphatic hit by a graceful, dignified performance, and winning several well deserved curtain calls. Harry Jackson gave a natural, quiet performance of Pierre, which may be added to his other successes. George Irving, Victor de Silke, Robert Folsom, Charles E. Inslee, Harry Williams, Anne Scaife, and M. Ransford Griffith all did capable work. For the balance of season the company will be seen in Uncle Tom's Cabin, The Pearl of Savoy, Nell Gwynne, and special matinees of Camille and Sin Van Winkle.

The season at the Park Theatre, Brooklyn, will probably open on Aug. 26, instead of Sept. 2, as formerly announced. All of the leading members of the company, including Mrs. B. S. Spooner, Edna May Spooner, Cecil Spooner, Jessie McAllister, Augustus Phillips, W. L. West, and Ben F. Wilson, are in Brooklyn, and rehearsals will commence shortly.

The Baker Stock company at the Criterion Theatre will open its second season on Sept. 2. The theatre has been refurnished during the summer, and the management has raised the prices slightly over those previously in force. David Conger, late leading man of the Hopkins Stock company, Chicago, will lead that position with the Baker company this season. Edith Ellis Baker, Thomas Meek, Edward M. Ellis, Ida Thomas, Harry T. Thomas, and Edythe Ketcham have been re-engaged.

The season at Corse Payton's Theatre will open on Sept. 2 with Secret Service as the initial bill. The company will be much the same as last season, with the exception of the leading man, who is to be Kirk Brown.

Arrangements are being rapidly completed for the opening of the Gotham Theatre, formerly the Brooklyn Music Hall, as a legitimate theatre. Those already engaged for the stock company are: Ethel Fuller, leading woman; Harry McDonald, comedian; Emma De Castro, soubrette, and George V. Marks, stage-manager. E. M. Gotthold is business-manager for the Orpheum Amusement Company, that is at the back of the venture.

The Greenwall Amusement Company assumed control of the Columbia Theatre, Brooklyn, yesterday. The Greenwall Columbia Theatre Stock company will open its season Aug. 31 in The Great Ruby. Numerous improvements and alterations will be made in the house meanwhile.

The Rosenthal Stock company closed its season at Minerva Park, Columbus, Aug. 3, and was followed there by the Keystone Dramatic company.

The types last week had it that Harry Burkhardt succeeded Robert Drouet at the Criterion Stock, St. Paul, Minn. It is Harry Burkhardt who is now playing the leading business.

Bertha Creighton has resigned from the Gem Theatre Stock company, Peak's Island, Me., and will spend a few weeks in the White Mountains for a much needed rest before commencing rehearsals at the Girard Avenue Theatre, Philadelphia.

Ines Barlowe will commence her season's engagement as June in Blue Jeans with the Boyle Stock at Birmingham, Ala.

ENGAGEMENTS.

Charles Devlin, for Winchester.

Emma Campbell, by Bothner and Campbell, for The White Slave.

J. F. Arnold has engaged the following for the Arnold Stock company: Helen Gillingwater, Lee Glover, Margaret Bower, Lottie Wate, Mlle. Zera, Joe J. Winter, William Boston, Charles J. Lammer, Victor Bronson, Charles J. Young, Will H. Woodside, Lee Edmonds, Professor Zera, Emory Reamer, musical director, and Oscar Wiley, advance agent. The season opens at Ironton, O., Sept. 2.

GOSSIP OF THE TOWN.



Photo by Gehrig, Chicago, Ill.

Almost from the commencement of her stage career Grace Atwell, whose likeness appears above, has been intrusted with principal roles. She joined the Castle Square Stock company, Boston, several seasons ago, and was eminently successful in both leading and ingenue parts. She next went to the Valentine Stock company as leading woman, and won praise and popularity by her good work in a wide range of roles. Engagements in the same capacity, and with the same result, with the Girard Avenue Stock company, Philadelphia, and the Ralph E. Cummings company, Cleveland, followed. Miss Atwell then became leading woman for Joseph Haworth, with whom she played Julia de Mortimer in Richelleu, Rosalie in Rosedale, and Ophelia in Hamlet. She originated the part of Elena in Rinaldo, a new play that was produced by Joseph Haworth on the road. Another notable origination of hers was that of Florence Sherwood in Northern Lights at the American Theatre, in this city. She has also been prominent in Frohman's Shenandoah and The Girl I Left Behind Me companies. Her last engagement was in the leading part of A Colonial Girl. Miss Atwell has been engaged to play the leading role in The Secret Warrant this season.

Mr. and Mrs. Arthur Stringer (Johanna Howland) have returned to New York from a three-months' vacation in Northern Canada. Miss Howland has been engaged to play one of the principal roles in the coming production of The Messenger Boy. Mr. Stringer will resume his literary work, in which he has already won distinction.

Wilhelm Schaffer has been commissioned to write music for a one-act operetta, entitled Are You an Eagle, the libretto of which is by George Totten Smith.

Edgar Selwyn's new comedy-drama, Borker's Hill, will, it is said, be produced in New York during the coming season.

Rehearsals of Kirke La Shelle's elaborate scenic production of Arizona were begun at the Academy of Music last week under the stage direction of Edgar Selwyn.

H. D. Grahame has secured from Lee and Shepard the right to dramatize Charles Clark Munn's novel, "Uncle Terry." William Gill is making a play from the story, and James R. Waite will star in it next season under Mr. Grahame's management.

W. H. Fullwood, business-manager of the Josephine Stanton Opera company, sends THE MIRROR a clipping from the Auckland, N. Z., Herald, in which many good things are said of the company's performance of Dorcas.

Whitaker and Lawrence will produce a new melodrama, The Last Sentence, about Dec. 10.

Homer Lind writes from Homburg that he has been at that resort for four weeks, drinking the waters and taking the baths, and that he will return to New York about Aug. 20.

Lee Shubert and Jesse L. Oberdorfer have returned from Europe.

Blanche Sweet, a five-year-old actress and the daughter of the late Pearl Sweet, is reported to have fallen heir to valuable Texas oil property.

Edgar Selden, who has been confined to his home in this city suffering from nervous exhaustion and physical breakdown, recently submitted, at the request of his physician, Dr. Robert M. Daley, to an examination by Dr. Alexander Lambert, of Bellevue, who, together with Drs. Charles L. Dana and George I. Jacobi, the specialists in such disorders, pronounced Mr. Selden out of danger and on the road to complete recovery.

A daughter was born to Mr. and Mrs. Ed. H. Thayer (Clare Elliott) in Buffalo, July 31.

M. Hart will be in advance of Coon Hollow and Fogg's Ferry this season. A. J. Edwards has been engaged for the leading heavies.

Frederick Warde will produce Virna Wood's tragedy, Horatius, at Ford's Grand Opera House, Baltimore, early next month.

Pauline Fletcher is said to have inherited \$10,000 by the death of an uncle.

George H. Robinson is visiting his home in San Francisco.

J. C. Williamson is said to be negotiating for the lease of the Theatre Royal, Christchurch, New Zealand.

Svingali will be under the management of John S. Schreyer next season, 1901-1902.

Herbert Cawthorn will return to The Burgomaster, in Boston, Aug. 19. He will again play the title-role.

Albert Gérard Thiers, the concert tenor, is at Lake Chirmosee, near Munich, Bavaria, gathering material for and preparing a new lecture song recital, which he will give in America during the coming season.

Frank E. Morse returns to town this week from his favorite summer resort, Winona, N. H., where he has been doing some tad fishing.

A new drama, entitled One of the Bravest, is to be sent on the road this season by Wil-

liam T. Keogh, who has engaged Charles McCarthy and William Cronin for leading parts.

A committee of Lamba, consisting of De Wolf Hopper, Digby Bell, William H. Currie and Thomas B. Clarke, went to Charlestown, N. H., last week to inspect the estate left to the club by the late Charles H. Hoyt. The committee will make its report to the club officers this week, and the future use of the property will then be decided upon.

Jerome H. Eddy has returned from a two months' vacation in the Adirondacks. On Aug. 20 he resumed work as the New York correspondent of The Picayune, of New Orleans; The Argus, of Albany; The Union-Advertiser, of Rochester; The Detroit Free Press, The Galveston News, The Houston Post, and other papers.

Maudie Odell has been so successful in her impersonation of the Queen in King Dodo, at the Studebaker Theatre, Chicago, that she has had several offers to head comic opera companies. At the close of her season in King Dodo she will, however, return to the legitimate drama.

Laura Burt has announced her betrothal to Ivor Llewellyn, of Carnarvon, Wales, a playmate of her childhood. The wedding will take place probably in October, when Miss Burt will retire from the stage.

Near the Throne, W. J. Thorold's drama, that made a short tour last spring, will be sent on tour the coming season by A. E. Root, formerly manager of the London, Ont., Opera House. Max Freeman will stage the production and the season will open Sept. 2. Arrangements are being made by Mr. Root to bring the play to New York during the holidays. Among those engaged for the company are Maurice Drew, Winnifred Bonnewitz, Sarah Brown, Delancey Barclay, William J. Simms, Helen Jones, Helen Ashley, Frank De Vernon, Fred Guest, and Frank O'Brien. J. S. Sanford will be business-manager and George H. Phillips treasurer.

Owing to the illness of Frank Dupree the tour of The Wizard of the Nile, that Mr. Dupree managed, will not open, it is announced, until about Oct. 1.

Charles Bowser returned yesterday from Los Angeles, to begin rehearsals for Myron B. Rice's White Baby Are You, in which he will be featured jointly with May Vokes.

W. J. Hanley has ordered a complete outfit of new costumes for his two companies, A Secret Warrant, in which Willis Granger will star, and A Runaway Match.

J. S. Sanford has resigned as business-manager of Frank Dupree and Company's The Wizard of the Nile.

George W. Chatterton, manager of Chatterton's Opera House, Springfield, Ill., is in town for a few days, booking attractions for a circuit of sixteen Illinois theatres, of which he is the representative.

Henry W. Savage arrived in town yesterday from a Western trip.

Marie Trumbull, soubrette, starred last season in A Brass Monkey, will be featured by Joe W. Spears in his production of The Irish Pawnbroker.

Corse Payton, who has been abroad since the closing of his season, returned on the Deutschland on Thursday. He began rehearsals yesterday, leaving for Portland, Me., on Thursday, to fill his annual engagement at the Jefferson Theatre.

Edwin T. Emery is to continue with Belasco and Thall at the Alcazar Theatre, San Francisco, where he has already completed a season of seventy weeks.

The Williams and Perley Opera company, formerly the Alice Nielsen Opera company, will not open its tour here until about the middle of the season. Manager Frank L. Perley states that the uncertainty when the company would return blocked his plans for the new opera by Smith and Herbert. The writing of the opera was delayed, and it will not be ready for some time. In the meantime Mr. Perley holds the company under contract, but has loaned several of the principals to other managers. Mr. Perley says that the company when it starts on tour will have a new prima donna, who will be the youngest in her class.

Charles Bradley and Edward Paulson's play, The Mills of the Gods, has been accepted by Mrs. James Brown Potter, who will produce it the coming season. Blanche Walsh has an option on the American rights. Mr. Bradley has also had a play accepted by H. B. Harris and is at work upon a drama that has Christopher Marlowe as its central figure.

Louis Peters will head a company on the road this season in The Man From Mexico.

Marie Della Roma, who appeared in The Circus Girl at Manhattan Beach, has returned to town from the shore.

Edwin Stevens will appear in William Faversham's company until the return of the Empire Stock company from the Coast.

May Boley, late of the Alice Nielsen Opera company, was married to Lieutenant Frederick Lindsay Nicholson, of England, at the Church of the Transfiguration in this city, Aug. 2.

Thomas Mallay, an old-time actor, was committed to the Rochester Insane Asylum, from St. Paul, last Friday. He had played with various Uncle Tom's Cabin companies for many years.

Julia Marlowe, Henry E. Dixey, and Gustave Kerker were among the passengers for Europe on the steamship Furst Bismarck sailing last Thursday.

Harriet Aubrey announces that she will be known hereafter by her own name, Harriet Powell. She sailed for London on the St. Louis last week to supervise the production in that city next season of her comedy, A Rational Marriage, and to arrange for the presentation of her melodrama adapted from the French novel, "Jean Fortiera." This play was given some years ago at the Star Theatre here by Emily Soldene.

Mr. and Mrs. Jacob Adler, Mr. and Mrs. Tomachevsky, and Joseph Edelstein, all of the People's Theatre, will return from Europe Aug. 19, bringing with them several new players for the company. The season at the People's will open Aug. 24.

Beth Cabell Halsey has just returned from Warm Springs, Va.

Harry Davenport, Pauline Chase, and a number of members of The Girl from Up There company arrived home from London last week.

The Janet Waldorf company will soon arrive in South Africa from India.

aged 40 years.

DRAMATIC COMPANIES.**INTERVIEW COMPANY**

June 26--Indefinite.
METROPOLITAN ENGLISH COMIC OPERA: New
Orleans--Indefinite.
NEW TWO WHITE (Nixon and Eisenhower, opposi-
tionists). Pa., April 15--Indefinite.

VARIANTS.

10. **MISCELLANEOUS.**
BROOKS'S CHICAGO MARINE BAND: Ecological
Studies, Chicago, Ill., 1914.
BUTLER'S HAWAIIAN WAVE BAND (C. J. Leslie Spahn,
mgr.): Butte, N. Y., June 2-Nov. 1.
FAY, M. L. A. (Hypocistis): Butte, N. Y., July 21.
GILMANSON (Harp. Trainor): Toledo, O., June 2-Inded
June 10.
HARRIS, C. (Hypocistis): Butte, N. Y., June 2-Inded
June 10.

THE AMERICAN GIRL: Montreal, Can., Aug. 13-17
2018 KILVERTH HOUR (Eastern): Lincoln, J. Car-
ter; Frederic Klumbel, mng.; Cleveland, O., Aug.
11-15, Detroit, Mich., 18-24, Grand Rapids 25-27
1924
WHEELER & WHEELER SHOWS (John and M. H.
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